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News highlights . . .

BFPA-NFFC meeting fixed

A DATE has been fixed for the BFPA's meeting with John Terry, managing director of the National Film Finance Corporation, to discuss the corporation's financial position. It will be held next Monday (February 15) with president Arthur Watkins and general secretary J. P. H. Walton representing the BFPA.

The association's executive council decided last week to seek the meeting in view of the warning given in the NFFC's annual report for the year ended March, 1959. The corporation stated then that if it could not avoid losses other than by cutting its activities the Government would have to decide whether the corporation should be given more funds or whether the industry should be left to find its finance elsewhere.

Object of the BFPA in asking for a meeting was to find out the exact financial position of the NFFC and to ascertain whether the question of the NFFC's future was likely to be debated in Parliament. The association, said Mr. Watkins, wanted to be ready to make representations if and when the debate came up.

CMA matinee experiment

"HOUSEWIVES' MATINEES" — special shows aimed at getting the housewife to the cinema — are being introduced by CMA as an experimental service in two towns next week.

From Monday (February 15) the Burton Gaumont and Stockton Odeon will each play a separate weekday matinee. Starting at 2 p.m. the programme will usually comprise the week's main attraction and a special supporting show. It will finish in time for housewives to get home early enough to cook the family meals and finish their housework. Normal continuous performances will be resumed about 5.15 p.m.

In both towns, the experiment is being backed by a wide publicity campaign based on the slogan "Come to the Odeon/Gaumont . . . See the show . . . Be home in time for Tea." Local reaction will be studied by Rank market research experts.

ATV buys U.S distributor

LEW GRADE, British managing director of ITV Corporation, told KINE. this week that negotiations are now being completed for the purchase of the 50 per cent. interests of Jack Wrather and John L. Loeb in Independent Television Corporation. The purchase has been made by ATV of which he is deputy managing director. ATV already owned half of ITC, which is the third largest of America's TV distributing organisations.

Mr. Grade's American partner, Michael Nidorf, will take over as chairman of the Board of ITC and Walter Kingsley, the president, will come on to the board of directors.

Another Rogers comedy

PRODUCER Peter Rogers is preparing another comedy, to start shooting at Pinewood on April 25. It is called "Watch Your Stern," a Naval comedy, scripted by Vivian Cox. Gerald Thomas will direct, and the production is now being cast.

Peter Rogers already has "Please Turn Over" on general release, and "Carry On Constable" ready for showing.

ITA to hear unions' film plan

THE Federation of Film Unions' policy plan for controlling the screening of films on TV will be put to Sir Robert Fraser, director-general of ITA, today (Thursday). He has agreed to meet a deputation from the Radio and Television Safeguards Committee, which has adopted the FFU plan.

Chairman of the committee, George Elvin, who is also secretary of the FFU, told KINE. on Tuesday that his delegation would put the unions' plan to Sir Robert and also outline union views on the situation.

All six unions in the FFU belong to the Safeguards Committee. Its members also include the Composers' Guild, Concert Artistes' Association, League of Dramatists, National Union of Journalists, Radiowriters' Association, Society of Authors', Songwriters' Guild, TV and Screenwriters' Guild, Variety Artistes' Federation and the Professional Footballers' Association.

This is the second meeting the unions have fixed since they drew up their policy plan. On Tuesday (February 16) FFU leaders will meet representatives of FIDO to discuss the proposals.

'Small-minded'

George Elvin dismissed Associated-Rediffusion's rejection of the FFU plan as "small-minded and foolish." He was not, he said, disturbed by the company's attitude.

If ITA agreed to the union proposals, individual programme contractors would almost certainly have to follow suit—whether they agreed or not.

And he gave a word of warning. Although the unions wanted to settle the issue by negotiation, "we are 100 per cent. organised on this and are prepared to go all the way if necessary."

In answer to the FFU's policy memorandum, Associated-Rediffusion made the following points:

1.—It is significant that instead of addressing themselves to the problem of improving cinema attendances the Film Unions content themselves by accusing FIDO of being inept.

2.—The memorandum of the FFU implies not only that the interests of the television public should be ignored, but that the public are either not competent to judge for themselves or they must be told what they should or should not like.

3.—Produced by British creative talent and British technicians, the films in question are regarded by the trade unions neither as a standard nor an inspiration to be seen and

continued on page 33

Viewpoint

FAIR WIND FOR ABOLITION

ON TUESDAY an AITC deputation met the Economic Secretary to the Treasury to discuss the industry's submission for the total abolition of the tax.

The deputation received a sympathetic hearing. Indeed, there is a greater measure of sympathy than ever before for the industry's case on both sides of the House.

This is due in large measure to the excellent representations made through the CEA branches to MPs in the constituencies.

There is now considerable optimism in the trade that the entertainment duty, now borne by our industry alone, will be finally removed in the coming budget. But this is no cause for complacency, and exhibitors must continue to press their claims through local MPs until the eve of the budget.

The Chancellor could not bestow a more generous bounty upon the British industry than by the abolition of the tax this year. Not only would it remove a restriction upon the economy of the exhibiting side of the industry, but it would also be of immeasurable aid to British production at a time of great importance.

The Films Bill, now before the Lords, is expected to become law by Easter and it paves the way for the expansion of the British production industry in the field of co-production with other nations. This is expected to ease the way for British production in markets where Britain is faced with severe import restrictions.

The Bill also introduces the controversial clause which gives the newsreels a share in the production levy which, in itself, is increasingly a bone of contention between the producers and exhibitors.

The abolition of the cinema tax, while not being a solution to all of the industry's difficulties, will go a long way toward stabilising its economy and toward reducing the reliance placed upon the statutory obligation of the production levy.

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Long Shots

WHEN John Terry of the National Film Finance Corporation meets Arthur Watkins on Monday next, to discuss the BFPA's inquiry about the current state of the corporation's loan fund, he is expected to state that the position is much the same as it was a year ago.

The volume of lending, John Terry told me, is smaller than in the previous financial year. "But not all that smaller," he added. And in the previous year, he recalled, the loan total was higher than normal.

In the last report it was emphasised that the NFFC had reached the limit of its borrowing powers and future loans, therefore, were virtually dependent upon the revolving fund. The level of the fund, I gather, is not substantially lower than hitherto, so there is no immediate danger of the NFFC shutting shop through lack of lending money.

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ONE of the points raised at the meeting between members of the board of FIDO and representatives of the Federation of Film Unions is whether the unions' policy document on the release of feature films to television should be considered by the committee of the five trade associations rather than FIDO.

Arthur Watkins, BFPA president, stated at his press conference last week that the sole purpose of FIDO was to buy covenants of films to prevent them going to television. He thought, therefore, that at the "exploratory" meeting with the FFU, it would be recommended that the document should be referred to the committee of the five trade associations. FBFM president, Lord Archibald, took a similar view.

Actually, this question was raised at the recent FIDO board meeting when the FFU's request for a meeting was considered. The producers' representatives then took the view that it was none of FIDO's business and that the Federation should be referred to the five trade associations committee.

However, it was pointed out that FIDO was brought into being to protect the industry against the indiscriminate release of films to television and not simply to buy covenants to ensure that British films were withheld from television.

This view, I gather, was upheld by the independent chairman, so it was agreed that the meeting should be held.

Incidentally, Sir Tom O'Brien was a little premature in giving out the date of the meeting as Friday, Feb. 12. It will be held on Tuesday, Feb. 16.

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IT WAS clear at the press conferences last week that the producers were reluctant to comment upon the unions' proposals before they had had the opportunity of hearing a first-hand explanation at the "exploratory" meeting.

Where, in fact, do the producers stand on this delicate question?

Producers who feel compelled to capitalise the residual value of their old films have a possible source of revenue in FIDO. But the need for FIDO and the levy may cease to exist if the unions succeed in their aims.

Similarly, the potential of revenue from television will be severely reduced if a scheme for the controlled release of films on a very restricted scale emerges from the unions' intervention.

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PRESUMABLY, the Associated-Rediffusion statement in reply to the FFU's policy document is designed to secure public sympathy for the programme contractors.

It seems that A-R has misrepresented the case of the unions, for it quotes passages from the FFU document—out of context—to give the impression that the unions' only concern is that the showing of outstanding old films on television will empty cinemas and threaten the livelihood of employees in the cinema industry.

That is only half of the truth. The unions are equally concerned over the fact that the showing of a large number of old films on television also deprives their members of possible employment on the production of new material specifically made for television.

I quote from the FFU document: "And we think it is to the detriment of the workers in both films and television if by such ... actions (the A-R-Woolf-Angel deal) they are deprived of employment."

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IN side-stepping the real issue, from the unions' point of view, A-R attempts to justify its attitude by denigrating the film industry and FIDO and stating that the unions' threat of a withdrawal of labour is improper. All, according to A-R, are acting against the best interests of the viewing public. And, moreover, it is suggested that the unions do not credit the public with competence to judge for itself what it should or should not see.

Is this a case of special pleading? Can the programme contractors claim that they only act

After the launching of the first of the Ga... Film Theatre Clubs at La Continentale, Tott... ham Court Road, last week, Kenneth Rive, see... here with Ben Rose, left on a product-buying ... our. He will call at Rome, Karachi, Bangkok, ... ong-kong, Singapore, Tokyo, returning via Holl... od and New York. Frank Hazell has been app... ed a director of the new Gala Film Clubs cor... ny

in ...rdance with public opinion or solely in the ...rests of the viewing public at large?

... down, the A-R statement is an appeal to ... emotions of the public rather than a re... reply to the views of the unions.

I ...es not categorically state that the com... pa... jects the unions' proposals and will take no ... in a meeting between the interested pa... Nor does it offer constructive ideas for de... with a problem of common interest.

T... statement has not endeared A-R to the uni... Nor does it help to create the atmo... sph... for useful discussion to find ways and me... of reaching an agreement that could be of ... aal benefit to the cinema and television indu... ies.

T... final phrase in A-R's statement reads: "It ... A-R) hopes that wiser counsels will pre... ." There's nothing like setting a good exa... ple.

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THE films-for-television dispute between the major American producers and the Screen Actors Guild has taken an interesting turn.

In a statement which warns that "the futures of thousands of employees in Hollywood are in the balance," Charles Boren, executive vice-president of the Association of Motion Picture Producers, declares that if the demands of the actors, writers and their unions are met the total outlay would be prohibitive. In effect, the producers would be precluded from licensing and selling theatrical motion pictures to television.

He makes this point: "It is no more reasonable for an actor to ask for a second payment for exhibition on TV than it is for him to expect an additional payment when his picture is re-issued or is shown in motion picture theatres a second time.

"The economics of the motion picture industry is such that not all motion pictures recoup their costs; the successful films must carry the costs of the full production programme."

So far the producers have not budged from the stand they have taken, but the Actors Guild, while waiting for the results of its ballot, has countered with the suggestion that if the companies are so concerned about the effect of additional payments for television screenings, then it would be willing to withdraw its demands if the producers gave up the idea of selling films to television.

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FURTHER diversification of the interests of the Rank Organisation was hinted at by Kenneth Winckles last Friday when he spoke of snack bars as one of the developments that was being considered.

The occasion, a very pleasant one, was the presentation of the awards for CMA'S 1959 national catering competition and the high standard reached by the competing CMA restaurants is a direct compliment to the work of catering controller John Brickley since he took over about 3½ years ago.

Whether or not CMA branches out into the snack bar industry, in addition to theatres, restaurants, ballrooms and skittle alleys, remains to be seen.

It is, of course, a branch of catering that has its own special complexities. The clue probably lies in Kenneth Winckles' statement that they would always aim to give the paying public what it wants in this way.

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SAM SPIEGEL has bought the rights of T. E. Lawrence's "Seven Pillars of Wisdom" and plans to film it late this summer for Columbia release.

The acquisition of the property is a film world scoop. In the last 25 years Professor Lawrence, the author's brother and literary executor, has turned down countless offers from American and British producers. All previous efforts to produce

CMA's champion restaurant is the Odeon Restaurant and Stars Bar at Wembley, and its 1959 manager, M. Melman, is seen receiving the trophy from Kenneth Winckles at a presentation luncheon. Mr. Melman has since been promoted to Finchley Gaumont Restaurant. J. Brickley, CMA's catering controller, is on the left

a film about Lawrence of Arabia have been abandoned because of objections from Professor Lawrence and other members of the family.

The picture will be made as an Horizon British production and will be directed by David Lean. Thus is renewed the successful producer-director partnership which made "The Bridge on the River Kwai."

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PARAMOUNT'S much-publicised British production, "The World of Suzy Wong," has run into costly trouble.

As agents throughout the world seek a candidate to replace France Nuyen—forced by a severe throat infection to give up the title role—company executives were working out the cost of the hold-up.

The picture has been idle for more than a week now at MGM Boreham Wood while the search goes on, and after viewing rough cuts producer Ray Stark has decided that most of the footage shot during the four weeks' Hong Kong location will have to be re-taken. This represents a third of the film—in terms of money, more than £300,000.

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A "Royal Welcome in Toronto" is promised by J. J. Fitzgibbons, chairman of the 33rd Anniversary Convention of Variety Clubs International, to Barkers proposing to make the trip to Canada for the year's annual get-together.

The convention will be held in "The Queen City of Canada" from June 1 to 4.

According to the brochure sent out by Mr. Fitzgibbons, the organising committee is planning many "exciting and thrilling affairs, that will never be duplicated," in addition to the convention's business programme.

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A ROYAL distinction goes to Rank Precision Industries, the equipment manufacturing group within The Rank Organisation.

The Royal Warrant has been granted to RPI, which is, by appointment, manufacturers of cinematograph equipment to the Queen.

The warrant holder on behalf of the company is H. R. A. de Jonge, a director of RPI.

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EVEN perfectionist Ivan Foxwell could have found nothing to displease him in the reception given to his latest picture "A Touch of Larceny." Either in the press reviews or at the premiere at the Plaza on Thursday.

The critics hailed the picture with rave reviews. Most of them mentioned two points—the near-American sophisticated gloss, and the assured direction of Guy Hamilton.

The premiere was notable more as a gathering of society celebrities than of show business personalities. But a party of sea cadets entrenched firmly in the stalls gave the film a noisy send-off as soon as the credit titles were flashed on the screen.

Foxwell will be leaving for the States at the end of next month to set up the first of two pictures he will make over there for Paramount.

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ON Monday, Nat Cohen was celebrating the arrival of his first grandson.

It is the child of Nat's youngest daughter, Angela, born in the Lindoe wing of London's St. Mary's Hospital on Sunday.

Angela's husband, Martin Silver, is well known in the fashion trade.

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BEFORE departing for a visit to the Lancashire territory, Mick Shipman, of Eros, gave me news of the new company's first circuit deal.

"Inn for Trouble," the Peggy Mount-David Kossoff picture and Brian Rix's film, "The Same to You," go out as a double bill programme on a full ABC release, starting in London on April 3.

Mick is happy. "It's an all-U programme, full of fun and laughs," he said.

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DAVID MIDDLEMAS, who won the American Screen Directors' Guild award for the best assistant director of 1958, has left MGM's production department to become a freelance.

He has been signed by 20th-Fox as first assistant director on "Cleopatra," which will go before the cameras in this country later in the year. It was for his work on Fox's "The Inn of the Sixth Happiness" that Middlemas won his award.

His 25 years' experience includes credits for such films as "The Barretts of Wimpole Street," "The Little Hut," "tom thumb," "The Day they Robbed the Bank of England." He worked at MGM with Dora Wright as first assistant-unit manager.

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JOHN WARE at 20th-Fox reports that an all-time record has been created at the Futurist, Birmingham, with the pre-release of the Jules Verne adventure "Journey to the Centre of the Earth."

This follows upon the exceptional business recorded at the Carlton, Haymarket. The 20th-Fox sales force is excited about the film's prospects on general release.

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ALTHOUGH James Saronie, one of the pioneers of the cinema trade, has retired as a trustee of North Western branch CEA, he continues to serve on the branch committee.

Mr. Saronie, one of the best known North Wales exhibitors, is one of the founder members of the North Western branch.

It was in 1898 that he first took an interest in the industry, and in the following year he exhibited films in Birkenhead and Liverpool. In 1899 he attended a house party at Ruthin Castle when the then Prince of Wales (later to become King Edward VII) was the honoured guest. Mr. Saronie took special pictures of the proceedings including animated films of the royal train, the procession through the town and the inspection of the guard of honour.—**The Stroller.**

News of the Week

Films Bill gets second reading in the Lords

THE FILMS BILL was given an unopposed second reading in the House of Lords on Tuesday after several members on both sides had criticised cinema tax and demanded its abolition in the interests of all sides of the film industry.

But Lord St. Oswald, replying for the government, took refuge in the old phrase, "I cannot anticipate the Chancellor's budget proposals."

Lord Archibald (Labour) criticised the composition of the Films Council, and suggested that producers might well have a larger representation.

Lord St. Oswald told him that the government admitted producers were in a minority, but they were nevertheless satisfied that the Council's membership was right and therefore they proposed to leave it as it was.

George Humphries buys De Lane Lea

GEORGE HUMPHRIES has acquired the De Lane Lea Processes, the foremost company in the industry for dubbing and all ancillary services.

The very complete effects library which De Lane Lea has collated over the years is also part of Humphries' acquisition.

Coinciding with the acquisition of De Lane Lea, Humphries has re-designed several departments of its plant to speed the flow of work as well as to look after that part of it which will co-ordinate with the requirements of the De Lane Lea business.

Although De Lane Lea Processes now comes under the Humphries banner, the operational control of the business is, and will remain, in the hands of Major De Lane Lea.

The board has been reconstituted with Paul Adorian as chairman and Howard Baillie as joint managing director.

Tombola threat is on CEA agenda

THE CEA executive committee was due on Wednesday to consider the question of combating the competition of tombola on a national basis.

Members of the London and Home Counties branch decided to ask the executive to take up the problem when they discussed it at their annual meeting last week. Action should, they agreed, be taken immediately because the Home Secretary was at present considering the laws regarding clubs and betting.

The question was discussed after Arthur Chipper had warned that, unless something was done soon, the competition from tombola could be "disastrous" for the cinema exhibitor. It was so bad in his own area—Aylesham—that he had "reached desperation point," he said.

He had, he reported, made a report on the situation to his MP and his complaint and information had been passed on to the Home Secretary.

At the meeting, Charles Brown was elected chairman of the branch for the fourth time and Arthur Spencer-May was re-elected vice-chairman. All other officers were re-elected.

Jack Wright is ABC champion

JACK WRIGHT, manager of the Savoy, Brighton, has been named ABC Champion Manager for 1959. Runner-up is John B. Fisher, manager of the Regal, Hull.

There are 19 additional prize-winners in each of the ABC districts. They are:

E. H. Anthony, Dominion, Harrow; W. A. Clarke, Empire, Mile End; H. Grossman, Savoy, Uxbridge; J. Roe, Regal, Bexleyheath; A. K. Ewin, Ritz, Winchester; F. A. Barker, Whiteladies, Bristol; R. J. Crabb, Lyric, Wellingborough; P. Jewett, Regal, Cambridge; C. H. James, Regal, Dursley; D. Mawditt, Metropole, Nottingham.

P. D. Reeves, Piccadilly, Sparkbrook; A. H. Harris, Pavilion, Wylde Green; R. J. Parsons, Apollo, Ardwick; K. A. Hall, Forum, Liverpool; G. Chadwick, Globe, Stockton; J. F. Verity, Regal, Halifax; J. A. Gallacher, Regal, Kilmarnock; J. G. Campbell, Regal, Coatbridge; A. W. Seddon, Ritz, Belfast.

The successful managers are to visit London on March 22, when they will be guests [illegible] an Awards Dinner to be attended by D. J. [illegible]ood-latte, managing director of Associated [illegible]itish Cinemas, C. J. Latta, managing dire[illegible] of ABPC, as well as W. Cartlidge and other [illegible]rcuit executives.

Jack Wright, whose prize is a visit to [illegible]merica with his wife, joined ABC in 1936.

The runner-up, John Fisher, who [illegible] an award of £100, also joined the company [illegible] 1936.

The ABC Champion Manager's Award [illegible] won in six spheres of activity embracing sh[illegible]wmanship, salesmanship, staff relations, publ[illegible] relations, good housekeeping and administration.

STRIKE: FTS PLANS ENSURE DELIVERY

SPECIAL emergency arrangements will be brought into operation to ensure film deliveries if the rail strike, due to start next Monday, takes place.

The arrangements, agreed at a meeting between FTS (Great Britain) and representatives of all the renters, will come into force on Sunday, February 14, if the strike is not called off by February 13.

Renters are to do everything they can to make prints available as soon as possible and FTS will use all its transport to provide maximum national coverage. Extra services will be laid on and there will be a complete truck service from London on Sunday morning which will cover as far as Stirling. There will be connections for all cinemas south of Stirling.

The emergency arrangements also provide a special service for the West of England.

Vernon Green, of the FTS, told KINE. that exhibitors should, however, get in touch with their renters soon to find out where their prints were coming from and whether any special arrangements would be necessary. In particular, exhibitors who have a Sunday showing should do this as early as possible.

Showmanship awards to CMA managers

CMA's nation-wide tour with Kenneth More supporting the release of "North West Frontier" has resulted in awards to 17 CMA managers whose showmanship helped to make it so successful.

Nine have received the Showmanship Star, the company's highest individual showmanship honour, and eight have been able to stake a claim towards ultimate membership of the company's own Circle of Showmen.

The Star-winning showmen were: K. Andrews, Kingswood Odeon; C. C. Close, Odeon, Bristol; A. Crisp, Odeon, Southend; A. E. Dawson, Odeon, Darlington; J. D. Hole-Gale, Odeon, Leeds; H. Murray, Gaumont, Sheffield; F. W. Newton, Gaumont, Cardiff; J. Saunders, Odeon, Manchester; and R. C. S. Wilmot, Odeon, Newcastle.

This is the first time that this number of Stars has been awarded at a single time for a single film.

CMA's top caterers

AWARDS to the winners of Circuits Management Association's second national catering competition were presented by [illegible]enneth Winckles, assistant managing director, [illegible] Rank Organisation, at a luncheon at the Ode[illegible], High Street, Kensington, London, on Friday. The winners were: 1. Odeon Restaurant a[illegible] Stars Bar, Wembley, Middlesex, (manager, [illegible]. Melman, since transferred to the Gaumont, [illegible]chley). 2. Odeon Restaurant, Manchester (ma[illegible]geress, Miss R. Savage). 3. Odeon Restauran[illegible] Horsham, Sussex (manageress, Miss L. M. [illegible]rrard).

'Carry on Nurse' is withdrawn

ANGLO'S "Carry On Sergeant" and "Carry On Nurse" have been withdra[illegible] from booking. In about a year's time they wi[illegible] put out as reissue subjects.

General manager Alan Kean states that [illegible]ecause Anglo now has "Carry On Teacher" on [illegible]lease and will shortly be presenting "Carry O[illegible] Constable," it is in everybody's interest that [illegible] first two of the series should be withdrawn.

BFPA and FBFM Council reports

Does NFFC need more money?

IN AN EFFORT to find out if the Government is likely to have to debate the future of film finance, the BFPA is to ask the National Film Finance Corporation for details of the funds currently available.

Members of the association executive council decided to make the request at their meeting last week when they again considered the warning made by the NFFC in its annual report for the year ending March, 1959.

In the report, the Corporation said that if it could not avoid future losses without drastically curbing its activities Parliament would have to decide whether the NFFC should be provided with more money—or whether the industry should be left to find its own finance elsewhere.

Said president Arthur Watkins at the BFPA press conference: "Some of our members want to have talks with the NFFC to find out how near we are to such a debate in Parliament. It may be that the position is not too bad."

He described the move as "a fact-finding mission."

It might be that it was not yet time to consider whether more funds were needed by the Corporation, but "we want to know exactly how we stand and what the prospects are," he said.

If necessary, the association would want to make representations in good time, Mr. Watkins commented, stressing the importance of the NFFC ability to continue lending money to maintain the production level.

FIDO.—Next week's meeting between the Federation of Film Unions and representatives of FIDO to discuss the federation's plan to control the showing of films on TV will be "purely exploratory." Whatever emerges will be reported back to each member association for individual discussion.

Mr. Watkins made this clear, pointing out that FIDO's functions were limited to buying TV rights of films. The appropriate body for the federation to have talks with on the subject was surely the Joint Committee of the Five Associations, he said.

Co-production.—The first British co-production made under the provisions of the new Films Bill may be under way by the autumn, thinks Mr. Watkins. That, he said, was the BFPA's target.

The Bill was due to become law by Easter which, he said, would leave the Summer for the Board of Trade to negotiate treaties with countries interested in co-productions.

Export matters.—Robert Clark, of ABPC, is going to Pakistan and India to represent the British film production industry in talks over import problems in both countries. In India, 87½ per cent. of a films earnings were blocked, and in Pakistan, where there was a quota of only 20 licenses, there was a ceiling of about £400 a film on remittances.

He will also visit Ankara for discussions with British and Turkish officials over remittance and taxation problems.

Titles.—Rules of the BFPA's titles registration scheme are to be changed to give the FBFM power to appoint a member to the titles committee and to remove restrictions governing the appointment of arbitrators in cases of disputes. At present the arbitrator must be selected from the BFPA.

Membership.—Val Guest Productions has joined the association with Val Guest as the nominated representative.

Lords amendments to Films Bill

TWO AMENDMENTS to the Films Bill—one opposing levy payments for newsreels, the other concerning producer representation on the Cinematograph Films Council—were due to be tabled by FBFM chairman Lord Archibald after the Bill had its second reading in the House of Lords on Tuesday.

He did not object to newsreels qualifying for quota. "But I do object to them qualifying for levy payments," Lord Archibald said at last week's FBFM press conference—the first to be held.

The proposal that newsreels receive levy had been defended on the grounds that they were good propaganda abroad, but the federation council view was that Government was not entitled "to subsidise our overseas information services with film industry money."

Commenting on his amendment proposing greater producer representation on the Films Council, Lord Archibald said the Federation wanted three more producers, with no other interests, on the body.

He was not, he explained demanding that there should be no producers with no other interests on the council, but he considered that there should be more producers with only producer interests.

Lord Archibald said it struck him as an anomoly that although the original Quota Act was designed mainly to protect the film production industry—and each Bill since had supposed to be for the benefit of British film production—the production industry was inadequately represented on the Films Council.

NFFC.—Commenting on the BFPA's decision to find out how much money the NFFC has available for lending for film production, Lord Archibald said the federation was "in more or less continuous touch with the corporation" and did not think it was in difficulties at the moment.

The NFFC annual report for the year ending March, 1959, was "the most disheartening document we have had for a long time. But we do not think they are at the bottom of the barrel."

He said there had been no complaints from his members about lack of funds from the corporation.

Co-productions.—Although BFPA president Arthur Watkins thought treaties would be completed in time for the first co-production under the new Films Bill to begin in the autumn, Lord Archibald considered a start in actual filming might not be possible until early next year.

FIDO.—The council of the federation, at it's meeting on Wednesday last week, welcomed the decision of FIDO to have exploratory talks with the Federation of Film Unions over it's policy plan concerning films on TV.

But the fact that the FBFM welcomed the meeting did not necessarily mean that it agreed with the unions, commented Lord Archibald. The proposals were so wide that until discussions had been held with the union men and he had a clearer picture of what they wanted, it would be impossible to agree or disagree on any particular point.

Festivals.—The federation has agreed to support the four major festivals—Cannes, Berlin, Venice and San Sebastian—and arrangements have been made with the BFPA for a joint selection committee to choose entries for each of them.

Members.—Paramount British Pictures and Woodfall Productions have joined the federation.

'CAN-CAN' PREMIERE AT METROPOLE

THE European premiere of "Can-Can" (20th-Fox—Todd-AO) will be at the Metropole, Victoria, on March 9. The Todd-AO version of the famous Cole Porter musical opens the same evening in New York, but which will be several hours later because of the time lag.

Based on the Cole Porter-Abe Burrows hit musical play, which ran for a year at the Coliseum, "Can-Can" will be seen on a reserved seat policy with ten shows per week.

CEA BRANCH REPORTS

President asks for boycott support

SUSSEX.—The national president of the CEA, Douglas Richards, praised FIDO at the annual meeting of the branch, held in Brighton. He said that as a full participant in all the events which led up to the present situation regarding films for television, he could state emphatically that no blame attached to the organisation.

He hoped that exhibitors would observe the boycott.

Asked if it would be possible to reach an agreement limiting the number of films shown on TV, Mr. Richards said commercial TV had refused to go along with the idea, and then the BBC decided not to proceed with a proposed agreement. But, in consequence of the success of FIDO, an agreement might one day be reached.

Officers.—Re-elected officers were: chairman, Mrs. Merriman-Langdon; vice-chairman, E. R. Mills; treasurer, A. R. Gordon; trustees, Douglas Richards, Mrs. Merriman-Langdon, and Harry Jacobs. Messrs. Richards and Jacobs were also re-elected as delegate and deputy delegate to the General Council respectively. Arthur Taylor continues as secretary.

Get that tax off the statute book

MANCHESTER.—Urging the importance of all exhibitors to work for the abolition of entertainments tax, J. Mather, the retiring chairman, told the branch at its annual meeting on Friday (February 5): "Whilst this tax is on the statute book there is nothing to prevent any Chancellor of the Exchequer increasing it in the future.

"The AITC has submitted its case to the Chancellor, and it is up to every exhibitor to contact his MP, explaining his own case and how the tax is crippling him."

FIDO.—The meeting unanimously adopted a resolution, proposed by S. Wild, endorsing the decision of General Council to invoke the Llandudno resolution in connection with the recent deal in films for TV.

Officers.—The officers and committee were elected as follows: Chairman, D. L. Jones (Boro, Salford); vice-chairman, H. Woolf (Mayfair, Whitefield); treasurer, H. Wild (Savoy, Romiley); delegates, D. L. Jones, J. Mather, T. E. Robinson, with H. Woolf as deputy; trustees, J. E. Moorhouse, J. Brearley and A. E. Wright; committee, E. M. Harris (ABC), J. E. Moorhouse (HDM circuit), P. Higginbotham (Majestic, Macclesfield), A. Mellor (Picturedrome, Macclesfield), L. D. Paul (Essoldo), A. J. Rockett (CMA), A. E. Wright (Snape circuit), H. K. White (Mosley, Beswick) and R. L. Ward (Ward circuit).

Committee meeting.—At the meeting of the

continued on page 33

World Markets

Mike Frankovich predicts end of cinema tax

NEW YORK.—Mike Frankovich, Columbia Pictures vice-president and chairman of Columbia Pictures in Britain, arrived here for home conferences and made these observations at a press luncheon at the home office:

1.—In ten years, he predicted there would be three major companies distributing films and Columbia would be one of them. There was room for all if they wanted to stay but they wouldn't. The independents could work with the majors.

2.—The reduction in the number of companies would mean a smaller industry with only important films being made or those containing "gimmicks."

3.—1970 should see 1,500 to 2,000 theatres operating in England as against today's 4,200. This didn't have to hold true, he opined, because there was room for all, but to stay in it would mean working. "The dead-heads should get out now," he said.

Headache

Turning from the field of prediction, Mr. Frankovich reported that important pictures were doing bigger than ever in England but the tax headache was also bigger than ever.

He expected more theatres to close because of cinema tax, but he thought the Chancellor would lift the tax before the end of the year.

Should the levy not be abolished, he expected that only some 4,000 theatres would be remaining by the year's end from the present figure of 4,200.

Mr. Frankovich commenting on the change in entertainment tastes in various countries noted that preference seemed to lean more toward home-made product than in the past.

For instance, in England four years ago, 70 per cent. of all pictures shown on theatre screens were American, whereas today only 50 per cent. come from the U.S with British films accounting for 45 per cent. Better American pictures should help in overcoming this stiffening competition.

The drop in playing time for American films could, in his opinion, be due to the reduced number of pictures available from that country.

This could account for 15 per cent. of the drop with the other five per cent. credited towards British producers making more acceptable pictures.

The Eady levy plan had been most helpful with its partial subsidisation.

Mr. Frankovich reported that his company experienced an 18 per cent. drop in business in 1959 over 1958. The last five years had seen the number of admissions in theatres in England cut in half and he thought the situation was very serious.

Columbia business had been on the increase over the past five years, 1959 excepted. So far, business this year was down eight per cent., but there was a great possibility that losses would be overcome with the line-up of strong product expected.

The playoff of product these days, Mr. Frankovich reported, was a slow process because important pictures demanded more thorough handling. It was complete departure from the days of yesteryear when the tendency was to hit hard and fast.

Today the selling had become specialised. Every picture should have as much going for it as possible in the way of publicity and promotion and if he had his way, he would have a publicist assigned to every picture being made.

Mr. Frankovich hoped someday that the American Congress might provide for subsidies to the American film industry which would help film-making as well as distribution.

He didn't want to see such a plan patterned after the Eady levy.

Neither did he want a plan which would include government approval of the content of aided films.

Rather the government should merely be able to check on whether the given funds were being spent properly.

Even though today's big pictures were making money, this should not be a deterrent to the subsidy plan which could insure a company's existence through periods when poor pictures were prevalent.

He noted that the governments of other countries helped their film industries with subsidies.

He felt too that the latter could postpone the narrowing of distribution to a few companies sometime in the not-too-distant future.

Mr. Frankovich reported that there is more production going on in Europe than ever before, and it's mainly due to the acceptance of the spectacle film in the U.S.

In his opinion some of the backgrounds and people in the films were becoming too familiar to audiences.

Producers in all the European areas were getting to know their people and audiences well, and the resulting pictures are paying off at t box-office.

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THE latest charge by the Hollywood Sc Actors' Guild is that the major companies "seeking to force the Guild to give t preferential treatment" over the 400 indepen producers.

The Guild offered to withdraw its req for participation in profits from sales of po films to TV if the companies were so conc about paying actors twice if the companies w in turn drop the idea of selling the feature to drop the idea of selling the features to TV.

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ERIC JOHNSTON, president of the M on Picture Association of America, hit at pro sals that features be classified in an appearance efore a Congressional sub-committee in Wash gton last week.

He said that classification would no work, noting for instance that "Gigi" received an adult rating from four nationally known organisations, while others equally as prominent had rated it suitable for children over 12.

Classification was just plain censorship no matter how you looked at it, he commented.—**Mel Konecoff.**

French films sweep board in France

PARIS.—The vitality of the French cinema is confirmed by a 1959 "balance sheet," published this week, showing that French films are the triumphant winners of the box-office battle.

Of the 30 films which secured the highest attendances in Paris and the key-towns of Bordeaux, Lille, Lyons, Marseilles, Nancy, Strasbourg and Toulouse, 70 per cent. were French or French co-productions, the remainder were U.S films.

The eight champions were led by Marcel Carné's "Les Tricheurs" despite the fact that a number of people criticised it as immoral.

Placings were as follows:— "Les Tricheurs," "The Ten Commandments," "Les Grandes Familles," Marcel Camus' prize-winner "Orefeu Negro" which is still being exhibited, "Les Amants," "Archimede Le Clochard," a Jean Gabin festival, "The Vikings," and finally Brigitte Bardot's "En Cas De Malheur."

Britain's most successful film was the "Inn of the Sixth Happiness." Next came "Me and the Colonel," "Room at the Top," "Pas ort to Shame" and "The Key."

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EFFECTS of the six-nation E pean "Common Market" are already seen co-production figures which show a steep e in 1959—70 as against 55 in 1958.

In the same 12-month period, 68 purely ench films were made. This is two less than in 1958, and 10 less than in 1957.

As a result of the "New Wave" of ung, talented—but often financially unsteady pro-ducers, the French industry also witnessed a drop in the number of large screen and colour lms.

Back in 1956, 40 per cent. of France's lms were shot in colour. This figure dropped 21 per cent. in 1957, 18 per cent. in 1958 and only 14 per cent. last year. The same trend is seen more spectacular for wide-screen films. ur films only, making up four per cent. o the

continued on page 33

TECHNIRAMA

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70 mm. ROAD SHOWS

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Previews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
As long as the Heart Beats (New Realm)—German	93 min. (A)	O. E. Hasse Heidemarie Hatheyer Gotz George	... Domestic and clinical melodrama, made in Germany with English sub-titles, describing middle-aged man's reactions to the discovery that he has cancer. Story thoughtful, acting sound, direction sensitive, light relief appropriate and human angle strong	Good Continental "double bill" (C)
Bed of Grass ... ... (Gala)—Greek	80 min. (X)	Anna Brazzou Mike Nichols Anestis Vlahos	... Sex melodrama concerning Greek waif, victim of lust and superstition. Anna Brazzou clever, support competent, backgrounds impressive and English sub-titles adequate, but subject ugly and depressing	Booking solely for art houses (NC)
†Big Hunt, The ... ... (MGM)—U.S	54 min. (U)	Ellis Dungan	... Indian jungle adventure, presented in Metroscope and colour, illustrating activities of Ellis Dungan, an American big game hunter. Elephant trapping highlights exciting, but rest mainly padding	So-so "second" (C)
Fall, The ... ... (Curzon)—Argentinian	86 min. (X)	Elsa Daniel Lautaro Murua Duilio Marzio	... Domestic drama dealing with the experiences of a girl student while living with an off-beat family in Buenos Aires. Plot novelettish, acting by juvenile members of cast notable. Direction uninspired. Settings original. Sub-titles good	Average booking for specialised audiences (NC)
*†Girls of Latin Quarter (E. J. Fancey)—British	69 min. (A)	Bernard Hunter Jill Ireland Danny Green	... Happy-go-lucky Technicolor comedy, with songs, about a youth who inherits fortune on dizzy conditions. Script a trifle untidy, but Bernard Hunter bright and resourceful, glamour girls lightly clad, settings suitably varied and photography first-rate	Good British light booking (C)
†Love Specialist, The ... (Grand National)—Franco-Italian	84 min. (U)	Diana Dors Vittorio Gassman Bruce Cabot	... Franco-Italian Technirama-cum-Technicolor comedy drama, given English dialogue, covering romance between an Italian prince and cute Texan girl, each of whom wrongly thinks the other rich. Acting smooth, direction neat, sentiment popular, backgrounds delightful and star in the news	Very good light booking (C)
Once More, With Feeling (Columbia)—U.S	92 min. (A)	Kay Kendall Yul Brynner Gregory Ratoff	... Sophisticated comedy, sprayed with Technicolor, about temperamental conductor and gay, effervescent harpist who, trapped by circumstances, make their "marriage" legal. Plot theatrical, but Kay Kendall brilliant, co-stars adequate, staging lush, lines smart, feminine appeal obvious and cast values big	Excellent star light booking, particularly for good- and high-class halls (C)
Serengeti Shall Not Die (Astral)—German	75 min. (U)	—	Outstanding nature studies in Eastman Color made in Serengeti Game Preserve in Tanganyika. The work of counting the number of wild animals there gives the background to a remarkable picture in which animal life in its natural surroundings provides unflagging interest	Excellent booking for family halls (C)
*Sink the Bismarck! ... (20th Century-Fox)—British	98 min. (U)	Kenneth More Dana Wynter Karel Stepanek	... CinemaScope war dramatic documentary, adapted from C. S. Forester's book, vividly re-creating the momentous 1941 battle of the North Atlantic, culminating in the British Navy sinking the Nazis' "impregnable" Bismarck. Acting flawless, direction forthright, romantic and comedy asides apt, combat highlights terrific, detail authentic, dialogue crisp and camera work impeccable	Outstanding British prestige picture and infallible commercial proposition (CC)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR.

Sink the Bismarck!

Twentieth Century-Fox. British (U). CinemaScope. Featuring Kenneth More, Dana Wynter and Karel Stepanek. Produced by John Brabourne. Directed by Lewis Gilbert. Screenplay by Edmund H. North. Director of Photography, Christopher Challis. Musical Director, Muir Mathieson. 8,791 feet. Release April 4, 1960

STIRRING, exciting and chest swelling CinemaScope World War II dramatic documentary. Based on C. S. Forester's book, it vividly re-creates the momentous 1941 battle of the North Atlantic during which the Nazis' "impregnable" Bismarck sank HMS Hood and badly damaged HMS Prince of Wales, but was herself destroyed within a comparatively few days. The details are authentic, but its "hero," a brilliant, if inhibited, Director of Naval Operations, superbly played by Kenneth More, is fiction, and so are its slight, yet compelling, romantic asides. Occasional concessions to the gallery do not, however, distort history. Far from it! Magnificent stuff, the overall puts war in correct perspective and, at the same time, hits the box-office bull with resounding salvos. Outstanding British prestige picture and infallible commercial proposition.

Story.—During the spring of 1941, Captain Jonathan Shepard, a naval officer whose ship had been shot from under him and whose wife

had been a victim of an air raid on London, is appointed Director of Naval Operations in the Admiralty's War Room, London. He refuses to wear his heart on his sleeve, is a stickler for discipline and reprimands a junior officer when he addresses Second Officer Anne Davis, an attractive and competent Wren who had lost her boy friend at Dunkirk, as "Anne darling." The ACNS thinks Shepard a bit too severe, but because of Shepard's reputation holds his peace. Suddenly news comes through that the Bismarck, pride of the Nazi Navy, is on the prowl and Shepard has the onerous task of giving the First Sea Lord strategic advice. British ships are promptly alerted, but the Bismarck sinks the Hood and hits the Prince of Wales. Immediately, Prime Minister Winston Churchill issues instructions that the Bismarck must be sunk. Shepard orders the King George V and the Rodney to pursue the Bismarck, and Swordfish from the Ark Royal also attack. The Bismarck's rudder is badly damaged, but Admiral Lutjens, the Nazi commander, will not abandon the fight. Meanwhile, Shepard receives word that his only son, Tom, a Swordfish gunner, is missing, and Anne, although offered promotion, remains at Shepard's side. Finally, the Rodney and King George V corner the Bismarck and batter her until she sinks. Shepard then learns that Tom is safe, and he and Anne leave the War Room together.

Production.—The picture presents an accurate and breathtaking account of the events that led to the sinking of the Bismarck and is strictly fair to a formidable adversary without making war between professional sailors look like a great game. Kenneth More does his best acting job ever and really gets under the scalp and the skin of his part as Shepard. Dana Wynter is delightful as the loyal, sympathetic and highly efficient Anne, Karel Stepanek thoroughly convinces as the arrogant, over confident Lutjens, and Carl Mohner is no less effective as his sober minded aide. Laurence Naismith, Geoffrey Keen, Maurice Denham and Esmond Knight head the hand-picked supporting cast. The brasshats' reactions to the loss of the Hood and Shepard's struggle to hide his feelings when Tom is reported missing are profoundly moving, while the humour, which mainly springs from the back-chat of civilian workers trapped on the Prince of Wales during battle, is apt. Its love interest never impinges on the main task, and the actual combat scenes, culminating in the sinking of the Bismarck, are terrific. "Reach For The Sky" and "The Dam Busters" gave the RAF its moments of screen glory, here the Senior Service has its fling—and how.

Points of Appeal.—Thrilling and factual tale, fine performance by Kenneth More, impeccable co-stars and supporting players, masterly direction, strong emotional angle, appropriate light relief, unforgettable highlights, first-class camera work, crisp dialogue, marvellous title, CinemaScope and U certificate.

Once More With Feeling

Columbia. American (U). Photographed in Technicolor. Directed by Stanley Donen. Featuring Kay Kendall, Yul Brynner and Gregory Ratoff. 8,290 feet. Release April 25, 1960

PLATINUM - plated Technicolor satirical comedy, adapted from Harry Kurnitz's stage play. It concerns a domineering conductor and a high spirited harpist who pose as man and wife, but are ultimately forced by circumstances to make their unconventional association legal. The script is both theatrical and verbose, but Kay Kendall, never missing a trick, puts tremendous life and gaiety into the sophisticated shenanigans. She also gives Yul Brynner a shot in the arm and keeps the supporting players on their toes. A marvellous one-woman show, it secures for Kay a permanent and sunny place in the hall of fame. Excellent star light booking, particularly for good-class and high-class halls.

Story.—Victor Fabian, temperamental leader of the London Festival Orchestra, sponsored by Mrs. Wilbur, an American food canner's widow, and Dolly, a harpist, live together. They suddenly quarrel about something trivial and separate just as Fabian's contract is due for review. Maxwell Archer, Fabian's excitable agent, learns from Mr. Wilbur, Mrs. Wilbur's son, that mother won't continue to cough up unless Fabian and Dolly are reconciled. Dolly, now a music teacher, wants to marry Doctor Hilliard, a physicist, but he naturally thinks she and Fabian are wedded. The only way out is for her to marry Fabian and then divorce him. Dolly and Fabian agree, but once they have tied the knot Fabian determines to make it secure, and succeeds. He then gratifies Mr. Wilbur's far from lofty musical tastes and gets his contract renewed.

Production.—The picture, built from the violent clashes of temperament between Dolly and Fabian, has a piquant, if wildly unruly, theme. Kay Kendall, who alternately tantalizes, storms, and cajoles, is an entertainment in herself as Dolly, Yul Brynner, not ideally cast, warms to his task as Fabian, and Gregory Ratoff, despite his hard-to-understand accent, amuses as Maxwell, but both frequently spoil jokes by heavily underlining them. The direction, too, lacks discipline, but there's always Kay. Paradoxically enough, her madcap performance has a steadying effect and subtly gives the play feeling. Its staging, or rather wardrobe, is lush, the dialogue, what you can catch of it, has wit, and the musical interludes are apt without being too classical.

Points of Appeal.—Frivolous and funny tale, Kay Kendall at her inimitable best, box-office co-star, de luxe presentation, compelling woman's angle, Technicolor and intriguing title.

The Love Specialist

Grand National. Franco-Italian (U). Technirama. Photographed in Technicolor. Directed by Luigi Zampa. Featuring Diana Dors, Vittorio Gassman and Bruce Cabot. 7,600 feet. Release not fixed

WHOLESOME, disarmingly ingenuous Franco-Italian comedy drama, with English dialogue. Superbly photographed in Technirama and Technicolor, it tells of checkered romance between an attractive Texan and a handsome Italian prince, each of whom thinks the other wealthy, and ends on a spectacular note. Co-stars Diana Dors and Vittorio Gassman, ably directed, see that its love interest is geared to popular taste, and the authentic, constantly varied Italian backgrounds are delightful. Richly bound pulp fiction, it should definitely please the family and "ninepennies." Very good light booking.

Story.—Diana, comely daughter of a Texan petrol station attendant, hits the jackpot on an American TV quiz programme. She spends the prize on a visit to Italy and meets Prince Bruno, a dashing, but impoverished, blue-blood. He believes Diana is an heiress and chases her and she, confident Bruno has wealth as well as position, encourages him. During a ball given by Bruno's people to celebrate the young couple's engagement, it is disclosed that Diana has no cash and Bruno's family humiliates her. Later, Diana, seeking revenge, rides against Bruno in the famous Contrada of Siena, a traditional race around the ancient town, and wins. Her victory leads to her and Bruno realising that their love is more important than money.

Production.—The picture makes Siena its headquarters, but also calls at Pisa, renowned for its Leaning Tower, and other well-known places for laughs and romance. Diana Dors is bewitching and wears beautiful gowns as Diana, Vittorio Gassman looks and acts his part as Bruno, and Franca Valeri, Bruce Cabot and Tina Latta[illegible] head a first-rate supporting cast. Its unique hor[illegible] race finale creates real excitement, the dialogu[illegible] is to the point, its musical accompanime[illegible] pleases, and the camera work earns additio[illegible] applause.

Points of Appeal.—Happy tale, box-office s[illegible] glorious settings, Technirama, Technicolor an[illegible] certificate.

Girls of Latin Quarter

E. J. Fancey. British (A). Photographed in T[illegible] nicolor. Featuring Bernard Hunter, Jill Ire[illegible]d and Danny Green. Produced by Negus-Fo[illegible]. Directed by Alfred Travers. Director of P[illegible]tography, Hylton Craig. 6,250 feet. Release not f[illegible]ed

HAPPY-GO-LUCKY Technicolor comedy, titivated with strip-tease and songs. It's about a shy young fellow who has to sample London's night life and run a farm profitably in order to benefit from an eccentric uncle's will. Continuity is a trifle loose, but Bernard Hunter, natural and resourceful as the hero, an energetic supporting team and eager contributions by Folies Bergere-like dancers take up much of the slack. It'll amuse the tired businessman and, most certainly, the troops. Good British light booking.

Story.—Mr. Finch, a slick solicitor, informs Clive, a nervous youth, that his wealthy Uncle Smedley, an old roue, has left him a farm and a fortune. There are, however, two conditions, Clive must work the farm successfully for three months and equal his Uncle's reputation as a gay dog. In the event of Clive failing, Uncle's tough bailiff inherits. Finch introduces Clive to Delaney, owner of a striptease joint, and the latter's pretty daughter, Jill. Clive enjoys night life, and soon makes a job of the farm, thereby conforming to the terms of the will.

Production.—The picture, which alternates between the farm and the night club, is not particularly subtle, but keeps moving and effectively punctuates straight comedy with tuneful vocals. Bernard Hunter has an easy manner and a smooth sense of humour as Clive, Jill Ireland is natural as Jill, Danny Green, Joe Baker and Sheldon Lawrence also do their stuff, and Mimi Pearce scores as the leader of the lightly-clad "hoofers." There is no lack of variety, but the cabaret sequences are, nevertheless, the mainstay of the film and its compelling gimmick.

Points of Appeal.—Gay, harmless fun, versatile Bernard Hunter, striptease, good staging, box-office title and Technicolor.

As Long as the Heart Beats

New Realm. German (A). Directed by Alfred Weidenmann. Featuring O. E. Hasse, Hei[illegible]marie Hatheyer and Gotz George. 8,308 feet. [illegible]lease not fixed

DOMESTIC drama with clinical ov[illegible]ones, made in Germany, but given English su[illegible]itles. It concerns a self-centred headmaster, w[illegible] on discovering that he has cancer, decides t[illegible] give his wife and family more attention befo[illegible] the sands run out. The leading players no[illegible] only steadily thrust its point home in circums[illegible]nces that should solace those suffering fro[illegible] the scourge, and their loved ones, but also se[illegible] that it has adequate light relief. Suitable for all c[illegible]ses. Good Continental "double bill."

Story.—Hans Roemer, head of a modern [illegible]am-mar school, is steeped in his job and give[illegible]ittle thought to his wife, Lisa, and his teenage [illegible]ild-ren. One day, Roemer learns that he has [illegible]cer and that he is unlikely to live more th[illegible] 12 months. He then realises how much he [illegible]s his family, and Lisa persuades an eminent

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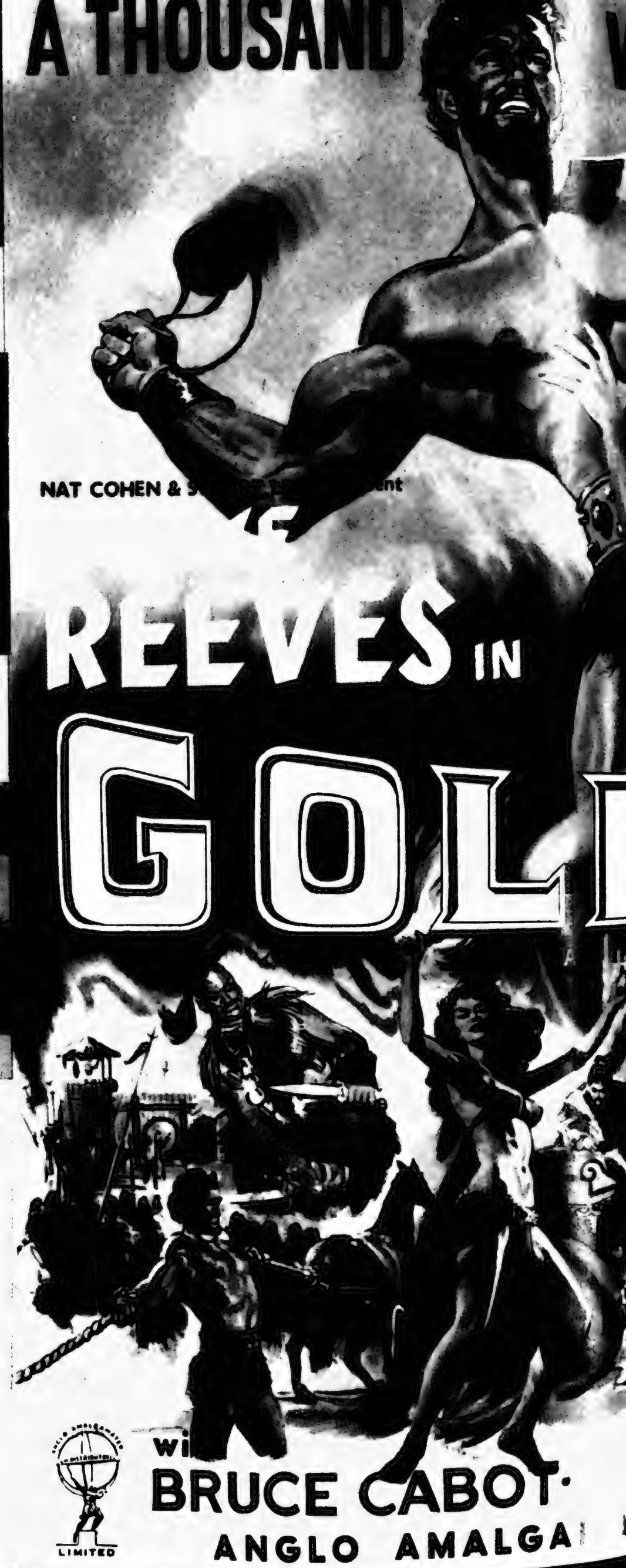

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with the magnificent
body and no heart...
fiery...
dramatic...
more jungle
cat than
kitten

A Woman like Satan

CERT X

UNITED ARTISTS

BRIGITTE BARDOT in "A WOMAN LIKE SATAN" co-starring ANTONIO VILAR with DAR
Directed by JULIEN DUVIVIER Screenplay by JULIEN DUVIVIER MARCEL ACHARD and ALBERT VALENTI
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RENO

Your Films

by JOSH BILLINGS

West End

HOW LONG does it take for an actress to overcome an unhappy start? The thought occurred to me when I saw Kay Kendall's last film, "Once More, With Feeling" (Columbia). Kay and the late Sid Field co-starred in "London Town" (Rank—British) in 1946, but the musical was little short of a disaster and much blame was attributed to Kay's immaturity. Kay had to wait seven years for her come-back in "Genevieve" (Rank—British), but, despite the film's tremendous and sustained success, she didn't get another real break until "Les Girls" (MGM—CinemaScope), the Royal Performance film of 1957. Then followed "The Reluctante Debutante" (MGM—CinemaScope) in which she co-featured with her husband, Rex Harrison, and stole the honours!

In "Once More, With Feeling" Kay scores her greatest personal triumph and makes her final bow in a blaze of glory. Obviously nothing succeeds like success and an early failure can do untold harm to a promising player's career, but the saddest tragedy of so many brilliant Thespians is that they frequently outstay their welcome. The years will not condemn Kay, for inscrutable Providence has ordained that memories of her be for ever fresh.

\+ + +

THERE have been many changes of programme in the West End and variety is the keynote of the new films. "A Touch of Larceny" (Paramount—British), a highly polished, but not too sophisticated, comedy, starring James Mason, hogged the headlines and not without reason. It did smash hit business at the Plaza over the week-end and attracted blue-blood and hoi polloi alike. All powers to producer Ivan Foxwell for having the courage of his convictions and casting the usually sombre James in a light-hearted role.

\+ + +

AS SOON as I saw the opening reels of "Never So Few" (MGM—CinemaScope), a Burma war film with Frank Sinatra and Gina Lollobrigida, I knew it was a sitting target for the long-haired boys and girls. Despite its faults, I found much of the film entertaining and fancied its chances. I'm happy to record that "Never So Few" is drawing a heck of a lot of folk to the Odeon, Marble Arch.

\+ + +

I HARDLY expected the best people to rave about "The Flesh And The Fiends" (Regal — Dyalisce—British) and they didn't. But no matter. The full-blooded melodrama concerning notorious body-snatchers Burke and Hare is, as was confidently anticipated by most astute bookers, scoring fluently at the Rialto, Coventry Street. It is well to remember that horror films, unlike their TV counterparts, do not play to captive audiences. They ring the bell simply because a large section of the public likes spine-chilling fare.

\+ + +

THE OTHER newcomer, "A Woman Like Satan" (United Artists—Technirama—French), also got short shrift from the press. A sex melodrama, it's no masterpiece, but provocative Brigitte Bardot appears in the nude, and the Spanish backgrounds are delightful. Add tremendous title and star values and you have the answer why the picture opened big at the London Pavilion.

\+ + +

"OUR MAN IN HAVANA" (Columbia—CinemaScope—British) leaves the Odeon, Leicester Square, today after six glorious weeks. It must break Columbia's heart to take off the Alec Guinness film, but there is some compensation. The essentially English satirical comedy is, believe it or not, doing a burster in New York. Its carpers' faces must be red!

\+ + +

ON THURSDAY, "Sink The Bismarck!" (Twentieth Century-Fox—CinemaScope—British) moves into the Odeon, Leicester Square. The naval epic is reviewed in this issue of the "Kine" and if it isn't a terrific winner may I fall into the hands of a "press gang" and I don't mean the Fleet Street brand.

\+ + +

"PILLOW TALK" (Rank-Universal—CinemaScope) and "Operation Petticoat" (Rank-Universal) are great comedies, but I consider the last named has a slight edge on the first. The critics reversed this rating, but we'll soon know for sure. Anyway, "Pillow Talk" has had a highly prosperous three weeks at the Odeon, Marble Arch, and "Operation Petticoat" is still setting the Leicester Square Theatre alight. Play safe and grab 'em both, if you can!

\+ + +

THE SCREEN version of Jules Verne's classic, "Journey To The Centre Of The Earth" (Twentieth Century-Fox — CinemaScope) continues to do a roaring trade at the Carlton, Haymarket. Truly escapist, it's appealing equally to the young, middle-aged and old.

\+ + +

FRANKLY, I didn't think "Moment Of Danger" (Warner-Pathe—British) a super, but I can assure you it will finish at the Warner Theatre well on the right side. Tomorrow, "Two-Way Stretch" (British Lion—British), a lively, unblushingly lowbrow "big house" burlesque featuring Peter Sellers, moves in. It's great stuff for the "ninepennies."

\+ + +

"WHITE WILDERNESS" (Disney) carries on at Studio One, Oxford Street. There is no stopping this delightful and thrilling Nature film.

\+ + +

THE DEMAND for seats at the Empire increases day by day and it seems as if "Ben-Hur" (MGM—Camera 65—Panavision) will reign over Leicester Square for many years to come.

\+ + +

"GIGI" (MGM—CinemaScope) celebrated its first West End birthday last Thursday and is still going strong. The overflow from the Empire may have given it a new lease of life at the Ritz, but I personally think the musical well capable of standing on its own dainty feet.

\+ + +

NEEDLESS to say, "South Pacific" (Twentieth Century-Fox—Todd-AO) and "Solomon And Sheba" (United Artists—Super Technirama 70) stay put at the Dominion, Tottenham Court Road, and the Astoria, Charing Cross Road, respectively, but "Can-Can" (Twentieth Century-Fox—Todd-AO) takes over from "Oklahoma!" (Magna Theatre—Todd-AO) at the Metropole, Victoria, on March 9.

\+ + +

"ANATOMY OF A MURDER" (Columbia) did not do too well in pre-release situations at special prices and separate performances, but the lesson was quickly learned. Its running time has been reduced to two hours and twenty minutes and, as a result, the X certificate trial melodrama clicked at the New Victoria, where

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it played continuously. It was released on Monday and all concerned are confident it will be bang in the money.

\+ + +

I UNDERSTAND that "The Girl Rosemarie" (Small Films—German) is doing very well at the Continentale, Tottenham Court Road. Incidentally, "Time" gave it a boost and it was, by all accounts, the second most popular film made in Germany since the war.

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THOSE interested in foreign films may also like to know that "Waiting Women" (Cross Channel—Swedish), the Ingmar Bergman opus, has dug itself in at the Cameo-Poly, Regent Street.

On release

THE AVERAGE takings of all the general releases were reduced by the strike on the Underground, but "Please Turn Over" (Anglo Amalgamated—British) suffered least and is still top. No need to worry about the weather or industrial disputes if you've got "Turn Over" pencilled in. While you're at it, reserve a date for "Carry On Constable" (Anglo Amalgamated—British). They tell me that the latest of the "Carry On" sagas is the best of the bunch.

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"A SUMMER PLACE" (Warner-Pathe) did not get a good press, but, despite adverse notices, it hasn't caught a cold at the box-office. Far from it! Its first week's receipts were well above normal.

\+ + +

AS FAR as I am aware, there were no unfavourable reviews on "The Shakedown" (Rank—British), which has an X certificate. The vice melodrama definitely romped home at the New Victoria and in Brighton, and history was repeated during its North-West London runs.

\+ + +

THANKS to exceptionally good Saturday and Sunday trade, "The Stranglers Of Bombay" (Columbia-Hammer—Megascope—British) comfortably earned its keep. Teenagers apparently go for the two extremes, rock 'n' roll and raw meat.

\+ + +

THE GOING wasn't too easy for "The Best Of Everything" (Twentieth Century-Fox—CinemaScope), but it nevertheless registered outside of really tough areas. It is, of course, a woman's film.

\+ + +

"LIBEL" (MGM—British) scored with good and high-class audiences. Dirk Bogarde's many fans were obviously thrilled by his tremendous tour de force.

\+ + +

"CAREER" (Paramount—VistaVision) got off to a leisurely start. It's a star-decked melodrama of show business, but somewhat "arty-crafty" in its approach.

\+ + +

REPORTS on "Beloved Infidel" (Twentieth Century-Fox—CinemaScope) are most conflicting. Apparently, it's gone down well in some industrial halls, yet has failed to hold up in others, and has done its stuff in some good-class ones and faltered in others. Perhaps you can work it out. I can't!

\+ + +

"DESERT MICE" (Rank—British) is disappointing. I saw the Service comedy at its try-out and it raised many laughs, and it was by no means disgraced during its run at the Odeon, Marble Arch, but so far business has been patchy.

\+ + +

ANY INDEPENDENT want a really good "double bill"? Well, here's one: "The Heat Of The Summer" (Miracle—French) and "The Ladykillers" (Rank—British), featuring Alec Guinness and Peter Sellers. All credit to the person who thought up this crazy, but successful, marriage.

\+ + +

THE current money-spinning solo reissues are "Demetrius And The Gladiators" (Twentieth Century-Fox—CinemaScope), "Quo Vadis?" (MGM) and "The King And I" (Twentieth Century-Fox—CinemaScope). When I asked the reason I got a direct reply. All three are mighty big and make many of the new features look like amateur night.

\+ + +

LASTLY. "The Nun's Story" (Warner-Pathe) is playing in a number of key cities on a "hard ticket" basis and collecting. A truly great film, it's worthy of special presentation and increased prices.

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"TROUBLE WITH EVE"—Now at London Pavilion

"THE HAND"

"THE MAN WHO COULDN'T WALK"

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RENTERS' NEWS

"Ben-Hur" romps past the two million dollar mark

MGM'S "Ben-Hur" has passed the 2 ...000 dollars box-office milepost on its way ... what promises to be the biggest purse in ...ovie history.

The 2,000,000 dollars mark came ... it played its 750th performance with a ...dance climbing over the 800,000 mark. In ...dition, the advance sales in the theatres playi... "Ben-Hur" is maintaining more than 1,000,00... dollars.

Portland and Pittsburgh were added to the list of cities playing "Ben-Hur" with openings on January 19. This makes a total of ... cities where the film continues to smash ... local theatrical records, including the Ne... York engagement at Loew's State Theatre.

At London's Empire Theatre, Leicester Square, advance sales top any previous record by 500 per cent.

With openings scheduled in the next few weeks in Kansas City, Cleveland, Omaha, Seattle, Detroit and Oklahoma City, the "Ben-Hur" box-office gross will be accelerated and 1,000,000 dollars every ten days to two weeks is anticipated.

So great is the demand for tickets for "Ben-Hur" at the Empire Theatre, Leicester Square that MGM has decided that bookings can now be made for performances up to the end of 1960. There will also be more matinee screenings.

Extra matinees will now be held on February 22 and 23; at Easter (April 18 to 23 inclusive) plus April 26 and 28; Whitsun (June 6); August Bank Holiday (August 1) and Christmas (December 26 to 31 inclusive). These matinees will be timed for 1.30 p.m.

The special Students' Matinees of "Ben-Hur" have been so successful that a further seven have been planned for the first half of 1960.

ABC release for 'Naked Fury'

BUTCHER'S "Naked Fury," produ...d by Guido Coen at ABPC Studios, Elstree, and starring Reed de Rouen, Kenneth Copy and ...eigh Maddison, is to be released on the ABC ...rcuit on February 22. But from February 11, ... will be shown at a number of pre-release situ...ions on the South Coast and in other parts ... the country.

The film, after being trade shown, has ...en re-viewed by the Censor and, after some ...ts, has been given a "U" certificate. Its leng... is now 5,451 feet.

"Trouble With Eve," a Mancunian-But...'s film produced by Tom Blakeley and direct... by Francis Searle, is having its first run in the ... at the London Pavilion now. It stars Vera ..., Robert Urquhart, Hy Hazel, Sally Smith, ...d Bruce Seaton.

Two other Butcher films to be shown ... are "The Hand" and "The Man Who Co... Walk." Both were made by Bill Luckw... Walton.

Mayfair Society turned out in force for the European premiere of Ivan Foxwell's "A Touch of Larceny" at the Plaza. This Paramount British release attracted a dazzling audience. Above: John and Mrs. Davis, Lady Edith and Ivan Foxwell; John Davis, Richard Patterson and Russell W. Hadley, jnr.

PARAMOUNT PREMIERES 'LARCENY'

Above: Nicholas Bolton, Zia Foxwell and Lady Edith Foxwell; Ivan Foxwell and Lady Edith; Mrs. Robert Hanson, Mrs. Craig, Robert and Mrs. Dean and Mrs. Hanson. Below: John and Mrs. McMillen and E. J. and Mrs. Danziger; Naomi Chance and husband Guy Hamilton; Jack and Mrs. Payne

Exhibitors throughout the country have been meeting and cementing already firm relationships with F. L. Thomas, managing director of RFD, and Harold Boodson, RFD general sales manager, who are now completing an extensive tour of the company's UK and Ireland branches. So far, Mr. Thomas and Mr. Boodson have visited Glasgow, Manchester, Leeds, Newcastle and Birmingham. They will shortly be visiting Belfast and Dublin, before finally going to Cardiff. At the beginning of the tour, Mr. Thomas said: "This is in the nature of a goodwill tour and ties up with our Silver Jubilee Drive. Above (in Glasgow): Stanley Frutin (Frutin Circuit), Ken McLaughlin (Blythswood, Maryhill), George Foster (George Urie Scott Circuit), F. L. Thomas (managing director of RFD), Jack Freeman (RFD salesman), D. Cameron (Dominion, Edinburgh), Lionel Priest (Groves Circuit), Wm. Young (Stirling Cinemas), Eric Varley (Stranraer and Girvan), H. McGettigan (Scottish manager of RFD)

RANK CHIEFS' TOUR OF GREAT BRITAIN

In Glasgow, above: Sir Alex King, F. L. Thomas. Mrs. Kelly and Ronnie Maguire; Mrs. I. V. Groves, F. L. Thomas, Lionel Priest. Bottom back row: H. McGettigan, Ruby Ancill, Miss Burns, Harold Boodson, W. Albin (Embassy, Edinburgh), Ronnie Maguire (Playhouse, Edinburgh), Frank Crow (Kirkcaldy), Joe Timmons (Lochgelly), Andrew Shaw (Leslie). Front row: C. Davis, D. Cameron (Dominion, Edinburgh), D. Gunnell, Mrs. Ancill, Jack Breckenridge (Milngavie), Major Walker (Broxburn)

In Newcastle: J. C. Harwood, branch manager, RFD Newcastle; Mrs. G. Stoddart, Peter Arne, Mrs. J. Stoddart, W. Carr, Seaton Del val; J. Stoddart of Stoddart Circuit

In Newc e, above: H. Boodson; Lord Westwood; W. Carr, Seaton Delaval; W. Wilson, Hinge Circuit; Peter Arne; G. Kitching, Thompson's Ents.; Mr. Clav ng, Consett Cinemas; F. Thomas; J. Wright, T. Scott, Queen's, Hexham; G. Sanderson, Dene Cinemas. Below: W. Craven, Craven Circuit; Mr. Hal ex Murton; Peter Arne; J. Carter, Queen's, Chester le Street; G. Cole of Horden & Easington; G. Manning; Mrs. Fisher & Mr. Fisher of Rex, Winlaton; J. Wade, Chapman's Circuit; Mr. Stephenson of Dunston and Mr. Mairis

The official handing-over of "Hell is a City" with (left to right) Percy Livingstone, Lou Lewis, J. R. Wallis, Michael Carreras and Val Guest

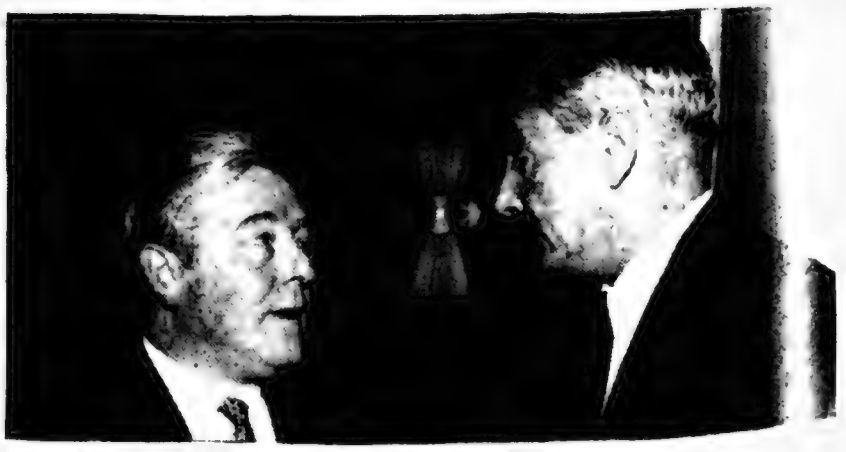
Warner-Pathe receives 'Hell is a City'

The Associated-British-Hammer Film production, "Hell is a City," was officially passed from the production side to its distributors, Warner-Pathe, on Friday, and the picture's exploitation, publicity and advertising campaigns were discussed by leading executives of Hammer, Elstree studios and Warner-Pathe. Among those present were Lou Lewis, managing director of Warner-Pathe, Percy Livingstone, general sales manager, Val Guest, the film's director, James Carreras, of Hammer Films, Michael Carreras, the film's producer, and J. R. Wallis, of ABPC

Michael Carreras, Percy Livingstone, Val Guest and J. R. Wallis

Percy Livingstone, Val Guest, Michael Carreras and L. Le[illegible]

Stanley Baker, star of "Hell is a City," in a tense scene from the film



J. R. Wallis and James Carreras

Production

by BILL EDWARDS

NOTE of Brita vision's now the spinner character

OW the war steps up between two biggest film combines to lure tele- comics to their side. For comedy is ox-office's most infallible money- competition is fierce to secure the ho can best put it over.

The R Organisation has led the field for years wi fall-down expert Norman Wisdom. He has m seven pictures—the latest is "Follow a Star"— d each has made a small fortune.

At a nt lunch given in Wisdom's honour John D gleefully reported that in the com- pany's h ry no other star had been so con- sistently successful. And that Wisdom's contract had been extended.

Formidable

Associated British joined in the fighting with a formidable ally—Charlie Drake. The bowler-hatted cherub has contracted to make seven pictures for Associated, and the first, "Sands of the Desert," is now filming at Elstree.

The director is John Paddy Carstairs, the man whose cap-and-bells touch played such a major part in the success of the first six Wisdom subjects.

And Associated British has now put itself distinctly in the lead by winning perhaps the most coveted prize of all—Tony Hancock. He has signed a three-picture deal, the first to start in June.

This is definitely one in the eye for the Man With The Gong, who tried to get Hancock two years ago but couldn't agree over the script.

The story, as yet without a title, has been written by Hancock's own writers, Alan Simpson and Ray Galton, and portrays Hancock as an office worker with a Walter Mitty complex.

Complete control

In hi al, incidentally, Hancock has com- plete co l over his scripts.

It is evident why the feature film bosses want to television's stars on the big screen. What i nificant is why the comics themselves are so to make the switch.

Hanc for instance, has always regarded the cin as his foremost ambition.

"That's why I went into television," he says. "As a shop window."

There are many reasons why the funny men are anxious to leave television for a spell, the risk of becoming over-familiar to fireside viewers, for instance, or the prodigal killing of material after one performance.

But most important is that at long last they have realised the cinemas can give them something which television or the stage could never give.

Properly used, films can make funny men even funnier.

Charlie Drake, who gets many laughs through the ingenious mechanical device, was emphatic on this point when I met him on the Elstree set.

"The props department and the special effects people here are fantastic," he said. "You ask them something quite impossible and before you've turned your back they've done it. They can do things in a morning which would take weeks in television.

"I've asked for trick tables, funny water taps, even to disappear in a sandstorm in a hotel bedroom. And they've always come across.

"It's something like being a comedian with all the resources of a conjuror."

With Drake, director John Paddy Carstairs is in his element and together they have worked out comedy sequences which were not even thought of when the script was written.

"It plays havoc with the schedule," said Paddy Carstairs, "but I did warn them before I started that you can't keep to a time-table with a comedian! Sometimes an idea doesn't occur until you are actually shooting the sequence. I make a suggestion; Charlie improves on it. The idea snowballs."

"Sands of the Desert," a colour-widescreen subject, tells the story of an ultra-refined little man who works in a travel agency but has himself never left the country in his life. Being the only man on the staff available he is sent to North Africa to open a holiday camp.

Producer Gordon Scott is now engaged on finding locations for the desert sequences.

"As soon as the studio work is well in hand," he said, "I shall start scouting. We may send a second unit abroad, or settle for a stretch of sea-side in this country."

HOPEFUL NOTE: John Paddy Carstairs has been regarded as a comedy director ever since he made "The Chiltern Hundreds." "The word goes round," he says, "and soon you are being offered nothing but comedies. It's all very enjoyable, but I'm longing to make another drama."

It may happen soon. After making "Tommy the Toreador," he put up two drama ideas to Associated British. Both were liked and may be filmed soon.

continued on page 33

High drama? Hardly. John Paddy Carstairs, pictured here in Eisenstein pose by stillsman Bob Penn, is merely pointing out to Charlie Drake where he is to fall off a lampshade. The film: "Sands of the Desert," now being made at Elstree

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A NEW NUMBER
ANIMAL HUNTERS

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The infallible eyes

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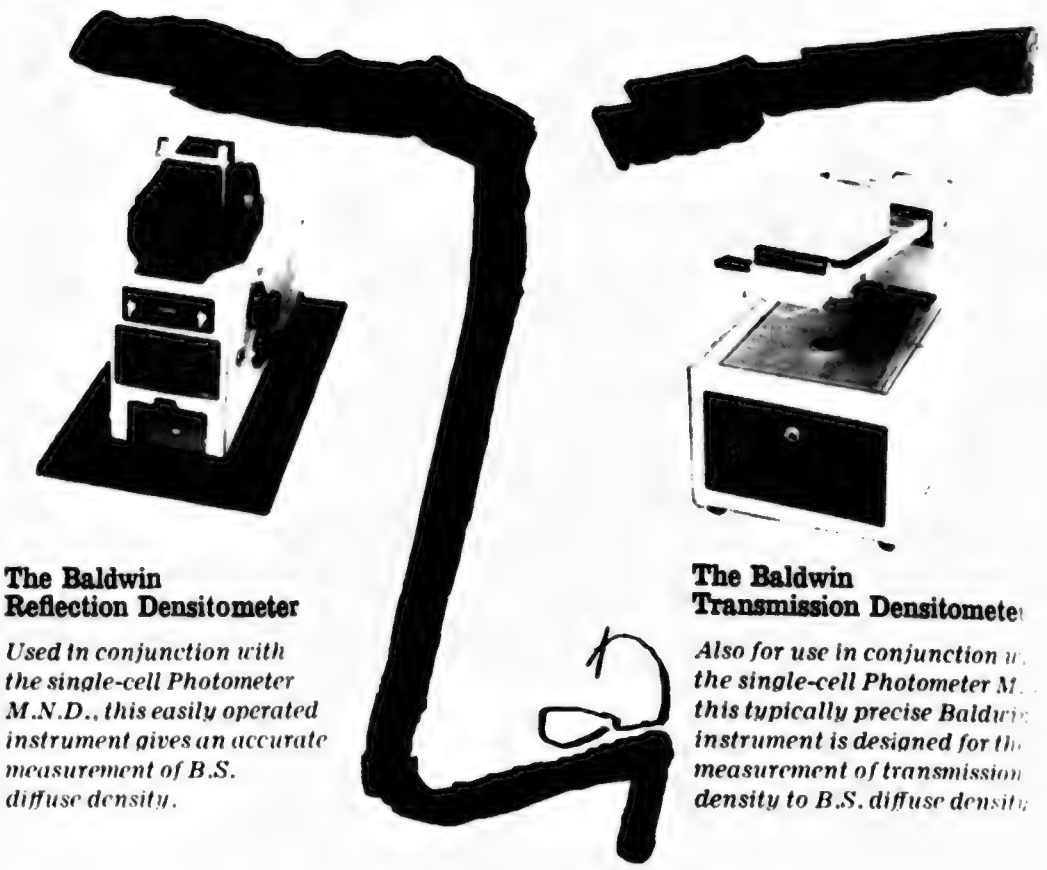

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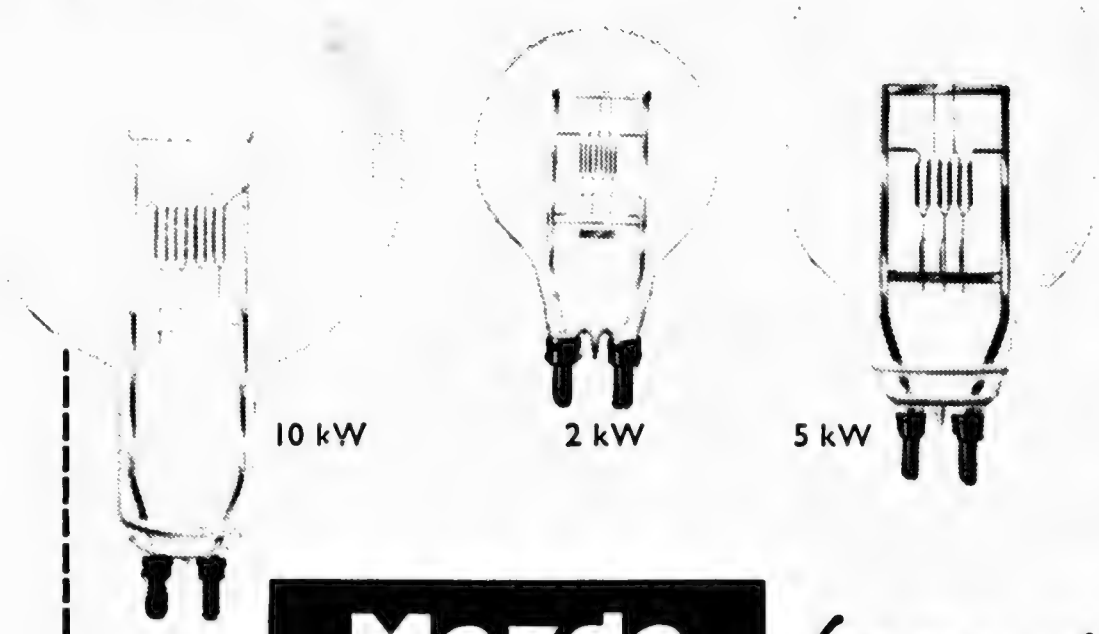

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Television

by TONY GRUNER

WHAT IS happening to "Picture Parade"? Last Tuesday the BBC's film programme with the new look appeared to be showing signs of wear and tear—almost as if there was internal disagreement over the policy and format to be presented to viewers.

As anchor man, Robert Robinson is still the best the corporation has found for the programme. His introduction to "A Touch of Larceny" was as smooth and as witty a prologue to a picture as I have ever heard on television.

The clip itself, in fact, had a hard job to live up to Robinson's initial build-up—pleasing as it was to see James Mason in a light-hearted mood again.

The selection of other clips was not so felicitous. What was the reason for using the extract from "The Jayhawkers," a Western which received considerable slanging from the critics on pre-release?

What was "Picture Parade's" view of the film? Viewers who wanted guidance merely learned that Jeff Chandler felt sorry for the people he killed.

The clips from "Two Way Stretch" were amusing but hardly gave a clear exposition of the story.

Only one film sequence seemed to justify Robinson's tongue-in-cheek preface: "The Scarface Mob."

The two minutes of violent death was a rare piece of TV entertainment and should have sold quite a few tickets for this movie.

The three interviews in "Picture Parade" varied in quality, the best being an interview between Robinson and Jayne Mansfield. Her replies to Robinson's carefully prepared double-edged questions proved that Miss Mansfield's famous equipment also includes a quick thinking brain.

Investigation

An investigation into film extras moved very slowly with Clarence Fairfax, general secretary of the Film Acting Association, appearing to be prompted in most all his answers.

Only the presence of a marvellous 76-year-old veteran extra who spoke about film-making with affection and authority brought this sequence to life.

The most [illegible]strous part of the programme was the appearance of Charlie Drake and Paddy Carstairs in which the diminutive comedian was made to appear as if he were inarticulate.

It is difficult to understand why "Picture Parade" decided to treat Drake as if he was the executive producer of the film rather than the star.

If the point of the exercise was to roast an ABPC executive it would have been better and fairer television to have selected Elstree's Jimmy Wallis or even managing director, C. J. Latta.

I am sure both would have been delighted to answer some of the more complicated industry questions Robinson flung at poor Mr. Drake.

I can think of one answer and that would have been to let this little comedian have his head (as "Monitor" did with Spike Milligan a few weeks ago); the result could have been first rate entertainment.

Instead the Drake interview was neither informative, entertaining nor even constructively critical—it was just embarrassing.

"Picture Parade" must look to its laurels. Viewers don't want puffs for Wardour Street nor film clips to fill in time.

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THIS WEEK Lew Grade and I discussed a number of industry problems of interest to readers of this column. If his comments seem a little complacent, please don't underestimate the man—what sounds like wishful thinking among some other people often turns out to be the cold facts of the case with Lew Grade.

"The Four Just Men": "You remember all the reports about the difficulty we would have in selling the series in the States? And you remember how optimistic I was?

"Well the latest figures on the sales of the series which I received from New York show that we have already made nearly two million dollars apart from other sales in the British Commonwealth and in markets at present untouched by syndication."

Television Production: "We are constantly seeking new ideas for series. And as soon as we get the right format we will start shooting.

"There is no limit to the number of series we are prepared to tackle. The only thing that holds us up is the right idea.

"We already have a new series being scripted which we plan to do with The Rank Organisation. As far as this company is concerned, we have no real problems in this direction although there is a grave shortage of first-rate scriptwriters."

"Danger Man": "We are now completing this series of 39 films with Patrick McGoohan. It is absolutely smashing and McGoohan gives a terrific performance. He will, in my opinion, be one of the greatest actors in the world.

"Our American partners are literally overjoyed with the films we have sent them and we anticipate a terrific sale in America. "Danger Man" is the best thing I have ever seen on television."

"Whiplash": "In spite of all the reports you have heard about difficulties in production with this series in Australia, I can tell you that this is going to be a cracking programme and we are very optimistic about the series as a whole."

FIDO: "I don't know what FIDO is trying to do. Why should Britain be the only country to prevent viewers from seeing good feature films?

"In every other country in the world, except behind the Iron Curtain, feature films are shown on television. The whole thing is wrong and incomprehensible to me.

"ATV's new programmes do not show that we are marking time. We have got units filming special programmes for us in Formosa, Australia and in other parts of the Commonwealth. We have special units shooting a series about the key American cities.

"We have many ambitious plans for programmes of a documentary nature which I know will appeal to all sections of viewers."

My visit to the States: "Val Parnell and I went to America to see a lot of old friends and to re-establish contacts. In spite of the recent 'payola' investigations we found everyone very optimistic and not at all worried for the future."

ATV's problems in Britain: "What problems? We have day-to-day worries but everything is going very well."

\+ + +

AS PART of the very important overseas drive in the distribution and sale of programmes A-R has appointed Tony Bartley as head of overseas sales for the company.

Bartley was only recently sales director for CBS. He is experienced in the television industry. Starting as a scriptwriter with CBS, he was then appointed to the post of European sales representative for the American company. He became sales director of CBS, Ltd., in January last year when the company was formed as a British subsidiary of CBS Films.

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DID John Woolf and Danny Angel ever approach ATV to sell their films before going to A-R? John Woolf says no. In fact he rang me to state that his negotiations had only been with A-R. "Moreover," said Woolf, "the figure of £350,000 which you gave for the sale of IFD to A-R is not correct." Woolf, however, was not prepared to state what the actual figure was.

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'Operation Petticoat' is screened in a submarine

Star of " Operation Petticoat " Cary Grant was a guest of the Admiralty when he toured HMS Adamant—largest submarine depot ship in the Royal Navy—based on the Clyde. Grant also joined a trial exercise of one of the Navy's latest submarines—HMS Narwhal. It was the first time the Admiralty had ever invited a star aboard a submarine. The first two reels of " Operation Petticoat " were shown to the crew and enthusiastic Scottish journalists when the submarine was 100 ft. below water. In the evening, Grant attended a press reception at the Central Hotel, Glasgow, where F. L. Thomas, managing director of RFD, Harold Boodson, general sales manager, Ruby Ancill, Scottish sales supervisor, and RFD's Glasgow branch manager, Hugh McGettigan, entertained Scottish exhibitors

Cary Grant receives the crest of HMS Adamant from Commander J. H. Groom

Above: Cary Grant surfaces. Right: At the attack periscope

At the reception in Glasgow Central Hotel: Cary Grant, F. L. Thomas, Sir Alex King, H. McGettigan

Above: Cary Grant, Jean Smith, Mrs. Poole and R. Maguire; Harry McNab, Mamie Crichton, Cary Grant, Tom and Mrs. Goldie. Bottom: Tom and Mrs Goldie, Cary Grant, K. and Mrs. McLaughlin; H. Boodson, Dudley Gunnell, Mr. and Mrs. Wood, Cary Grant and Stanley Frutin

Showmanship

by FRANK HAZELL

OF ALL THE media of mass communication, the press still remains the most important as far as film is concerned.

Apart from the regular reviews, the general news coverage on film and artists does more to pre-condition our audience than anything else.

Yet, recently, I have had comments from three leading film journalists that they find it very hard to gather suitable news stories.

Each post contains a sheaf of general press releases, but very few of them are used because every journalist knows that every other journalist will have had duplicates of these hand-outs.

Whether the press release is being prepared for a national newspaper or by a cinema manager for a local paper, the important thing to remember is that you make it known that the story is exclusive or, if this is not possible, that it has been individually written for the paper in question.

Every showman wants his campaigns to have impact. Any part of a campaign that ends up in the waste-paper basket hasn't even registered.

NEW MEMBERS

A. L. Boot, Regal, Southport.
L. R. Clarke, Majestic, Staines.
J. F. C. Dickinson, Odeon, Roch
L. Hannaway, Gainsborough, Boo
P. N. Kelly, Odeon, Whalley ge. Manchester.
W. A. S. Lamb, Tivoli, Glasgo
S. Murray, Odeon, Accrington.
J. D. Payne, Gaumont, Holloway ad. N.7.
C. Prescott, Odeon, Sheffield.
D. G. Sparrow, A/M, Odeon, Se nd-on-Sea.
T. A. G. T. Steeples, Essoldo. her-ham.

SEALS OF MERIT

T. Moran (second). Commodore iver-pool, 20. (Life Member No. 1 .)
F. E. Brissenden (third), Ga mont. Dover. (Life Member No. 115
K. D. Edmondson (fifth), Ga mont. Chester. (Life Member No. 12.)
K. B. Lloyd (seventh), Gaumont. South-port. (Life Member No. 47).

THE COMPANY OF SHOWMEN

The spirit of Christmas

THIS is the time of the year when the full reports on the various theatre activities over the Christmas period start to arrive.

As in years past, these have mainly been concerned with the collection of toys and food for the under privileged, both young and old.

Whilst many theatres have kept up their toy collections, some have changed to give their aid to the old people, who in this day of the welfare state and general prosperity, are perhaps the most deserving.

The World Refugee Fund has also received help from managers, as indeed have most of the national voluntary bodies.

I am sure managers will understand if full coverage is not given to these outstanding public relations activities. It is impossible to evaluate them by the total of press inches or the number of toys and food parcels collected.

Behind each campaign has been the same thought and consideration for those less fortunate than ourselves.

In the children's section, the annual free shows mounted by the ABC Minors has again topped the goodwill press poll, with the mayors and leading citizens of the towns concerned attending the performances and giving their fullest support and encouragement.

Free gifts for the youngsters have been provided by local traders, and in many cases, the inmates of homes and orphanages have also been the theatres' guests.

I am sure that this annual demonstration of good will does much to place cinemas in the right perspective of their place in the towns' civic affairs.

The house that Fred built brought happiness to many sick children in Southall last Christmas. Fred Kennewell, manager of the Dominion, invited patrons to bring along toys for kiddies in a local hospital and leave them in this novel hardboard house

Attraction

Many theatres have recently departed from the normal film programmes and presented live performances. **D. P. Lowe,** Gaumont, Ipswich, had the pantomime "Cinderella" and gave the full showmanship treatment to this annual attraction for young and old.

Most of the usual ideas were used, the street stunt in which members of the cast in their stage costumes took part, the window displays and the tie-ups with records and magazines.

Press was quite outstanding, both as regards the artists themselves and for the various activities associated with theatre attendances.

The visits of large parties of children from the local homes, a tour of the hospitals with gifts for the old people, and the visit by Cinderella to the homes of the needy.

One stunt I particularly liked was arranged in conjunction with the local transport company. The conductors on each of their buses were given small theatre give-aways, and with each ticket issued, one was handed to the passenger. A very bright idea.

Anthony Wa'l, Gaumont, Falkirk, had an interesting and unusual exhibition in his theatre foyer during the playing of "The Diary of Anne Frank."

This was an exhibition of italic handwriting, which had previously only been shown at National Galleries and similar institutions.

Letters, written by the famous and infamous were displayed and this fascinating collection was obviously of great interest to teachers and the educational authority.

A contest was run for school children with prizes of diaries for the best handwritten diary entries. This was linked directly with a stationer, who shared the throw-away costs.

Composite page

G. Lockyer, Odeon, Stafford, had a full composite page for "Upstairs and Downstairs." He also arranged wide shop coverage which for this title makes an ideal double display media.

R. C. Baker, Odeon, Hanley, turned his local pub into a Wild West saloon for the screening of "The Gunfight at Dodge City."

This was a tie-up with Bass and I w how successful they thought the idea, for the sent me pictures of the cowboys who toured the wn distributing the dual plug give-aways.

A. G. Crisp, Odeon, Southend, had a mpaign for "Follow a Star," which did not b many new and original ideas, but gained imp by its blanket coverage.

A wide and varied range of shop dis s and extensive coverage with record dealers clean-ing firms.

On the front-of-theatre a young lady gipsy costume opened up a horoscope readir entre. and other give-aways were distributed at local football ground.

In all, I counted 30 different types of play.

For the "Look at Life" series coverin Sail-ing the Sky," **R. Crawshaw,** Odeon, Taun had the finest possible tie-up.

This was with the local gliding club w pro-vided material for a foyer display, and gave Mr. Crawshaw a trip in a glider, which ined fine supporting press.

The nose of the glider used for his lesson ried film and theatre credits, and all press pict that featured the ascent, included these plugs.

B. Goldthorpe, Odeon, Stockton, pre well

took over a [illegible]ble store for a tie-up on "Up-stairs and Do[illegible]tairs." This was an ideal title to link both b[illegible]om and kitchen furniture and all the main [illegible]indows were arranged on this theme.

A contest [illegible]ng store assistants on the best dressed cou[illegible] on the "Upstairs and Down-stairs" them[illegible]ined good support.

T. D. Sho[illegible] Rialto, Southampton, produced a campaign fo[illegible] "North West Frontier," in which [illegible] was the main aim.

A wide a[illegible] varied series of shop displays, good use at [illegible]e theatre of the large blow-ups, and a numb[illegible] of gimmicks like the "More" Rosette and [illegible] "We like More" lapel button. The painti[illegible] contest drew support and some good editori[illegible] was also gained.

Kenneth M[illegible]re made a personal appearance at the Odeo[illegible] Accrington, this time to support the screening [illegible] "The 39 Steps." **S. Murray** arranged a [illegible]tailed and appropriate schedule and gained t[illegible] right press approach with maximum coverag[illegible].

Period uniform

J. Cannon, Gaumont, Barnstaple, also got the right atmosphere for his opening of "North West Frontier." Members of the Devon Regt. formed a guard of honour, dressed in the regiment's period uniform.

Members of Indian families were the theatre's guests, as was the local MP.

The Mayor attended a special reception following the performance and some useful press inches resulted.

Following the Mayor of Torquay's visit to Moscow, **A. G. Cattell,** Regal, Torquay, arranged that members of his minors sent to the youngsters at cinemas in Moscow and Leningrad New Year Greetings.

Addresses were obtained through the Cultural Attache at the USSR Embassy, and the giant greetings card gained some good press coverage in the local papers.

F. C. Kennewell, Dominion, Southall, has one of the largest foyers of any suburban theatre I know, and it takes some decorating.

He managed to get two 14-ft. Christmas trees and decked them with glass balls, etc. (provided by the staff). And, with the addition of balloons, etc., saved over from publicity displays, managed to convert the vast space into a fairy cave, which was much enjoyed by patrons.

For his [illegible] collection he used old battens from disused [illegible]rames and odd bits of hardboard to build a l[illegible]n-to "house" round his display stand and c[illegible]red it with "brick" paper, supplied gratis [illegible] a trader next door. One local newspaper [illegible]ntioned it, but the other also photograph[illegible]t.

The Showman also commends...

Figures in parentheses indicate number of credits

ABBOTS, J. W., Regal, Newbury: Three Men in a Boat, Expresso Bongo, Upstairs and Downstairs (3). **Archer, D. J.,** Empire, Coventry: The Big Circus, Yesterday's Enemy (2). **Ainer, R. M.,** Whiteladies, Bristol: The Treasure of San Teresa, Genevieve, The Man Who Could Cheat Death, The Case of Doctor Laurent (4). **Anthony, E. H.,** Dominion, Harrow: Friends and Neighbours, Stage show (2). **Adams, D. G.,** Regal, Kirkcaldy: Theatre publicity, Public relations (2).

BUTLER, T., Regent, Crosby: Children's club, Carry On Teacher, Darby O'Gill and the Little People (3). **Bolton, H. T.,** Palace, Eltham: The Rough and the Smooth, Yesterday's Enemy, The Mummy, Deadline Midnight (4). **Bullock, A. D.,** Palace, Erdington: The 39 Steps, I'm All Right Jack, Upstairs and Downstairs, Children's club, Public relations, The Jolson Story (6). **Baldwin, J.,** Regal, Attercliffe: Public relations, Theatre publicity (2). **Brandon, G. W.,** Picture House, Birmingham: A Private's Affair, A Hole in the Head, Blaze of Noon, Minors Matinee, Carry On Teacher, I'm All Right, Jack (6). **Bailey, E. F.,** Ritz, Stockport: Yesterday's Enemy, The Mummy, The Case of Dr. Laurent, Carry On Teacher, Jet Storm, Jack The Ripper (6). **Brooks, W. G.,** Ritz, Market Harborough: Public relations, Press publicity, Theatre publicity (3). **Bill, Mrs. M.,** A/M., Pavilion, Wylde Green: The Big Circus, Press publicity, The Siege of Pinchgut (3). **Baynton, P. M.,** Playhouse, Colchester: The Mummy, The Case of Dr. Laurent, Left, Right and Centre (3).

CHAPMAN, T. F., New Empress, Nottingham: Stage show, Public relations, A Private's Affair, Yesterday's Enemy, The Siege of Pinchgut, Jack The Ripper (6). **Crabb, R. J.,** Lyric, Wellingborough: Expresso Bongo, Children's club, The Mummy, Public relations, Theatre publicity, Press publicity (6). **Cattell, A. G.,** Regal, Torquay: Public relations, Minors matinee, Friends and Neighbours, The F.B.I. Story, Behemoth the Sea Monster, Don't Panic Chaps (6). **Carter, W. S.,** A/M., ABC, Scunthorpe: The Mummy, Friends and Neighbours, John Paul Jones, The Stranglers of Bombay, The Rough and the Smooth (5). **Cully, N.,** Coliseum, Whitley Bay: Upstairs and Downstairs, Jack The Ripper, Theatre publicity, Children's club, Yellowstone Kelly, The Siege at Pinchgut (6). **Cherry, H. W.,** Pavilion, Attercliffe: Children's club, Public relations (2). **Charlesworth, R.,** Crown, Birmingham: A Hole in the Head, Children's club, Public relations, Gunfight at Dodge City, The Boy and the Bridge, This Earth is Mine (6). **Crockett, R. E.,** Elite, Nottingham: Ali Baba and the Forty Thieves, Public relations, The Four Skulls of Jonathan Drake (3). **Callander, D.,** Vandyck, Bristol: Jet Storm, The Siege of Pinchgut, Carry On Teacher, Yellowstone Kelly, Yesterday's Enemy, The Rough and the Smooth (6). **Cordier, P. J.,** Commodore, Hammersmith: Children's club, The Man Who Could Cheat Death, Behemoth the Sea Monster, John Paul Jones, Deadline Midnight (5). **Cordier, P. J.,** Rex, Norbury: The F.B.I. Story. **Cook, R. L.,** Savoy, Swindon: Minors matinee, Jet Storm, The Mummy, The Rough and the Smooth, John Paul Jones, Children's club (6). **Crate, L. H.,** Union, Dunstable: Public relations, Press publicity, Genevieve (3).

DENNING, B. F., A/M., Princess, Dagenham: The Mummy. **Dunachie, J.,** Regal, Glasgow: Yesterday's Enemy, The Siege of Pinchgut, The Mummy, Jet Storm (4). **Demaecker, W. D.,** Mayfair, Battlefield: The Big Circus, Left, Right and Centre (2). **Dixon, J. A.,** Regal, Chesterfield: The Big Circus, Killers of Kilimanjaro, Children's club, Public relations, The Nun's Story, Stage show (6). **Dale, A. S.,** Rex, Riddrie: Left, Right and Centre, Serious Charge, The Big Circus, Don't Give up the Ship, Last Train from Gun Hill, Children's club (6). **Davany, W.,** Ritz, Gateshead: The Siege of Pinchgut, Public relations, Children's club, Yesterday's Enemy, Carry on Teacher, Jack The Ripper (6).

EDMUNDSON, J., Ritz, Bradford: The Mummy, Deadline Midnight, The Rough and the Smooth, The Siege of Pinchgut (4). **Evans, A.,** Savoy, South Shields: Yesterday's Enemy, Alive and Kicking, Jack The Ripper (3).

FAULDS, R. A., A/M, Regal, Kilmarnock: Theatre publicity. **Freeman, H. A.,** Prince of Wales, Harrow Road: I'm All Right Jack, Curse of the Undead (2). **Frisby, E. H.,** A/M, Empire, Coventry: The Siege of Pinchgut, Yellowstone Kelly, John Paul Jones (3). **Franklin, P. G.,** Ritz, Barnsley: The Mummy, The F.B.I. Story, public relations, children's club, Press publicity, theatre publicity (6).

GOURLAY, W., Regal, Staines: The F.B.I. Story, The Man Who Could Cheat Death, theatre publicity, Darby O'Gill and the Little People (4). **Gray, K. J.,** Ritz, Aldershot: Jet Storm, Alive and Kicking, Jack the Ripper, The Rough and the Smooth, The Mummy, Carry on Teacher (6). **Gold, J.,** Grosvenor, Hillhead: Serious Charge, public relations, Life in Emergency Ward 10 (3). **Grou, L. T.,** Regal, Woolwich: Children's club, Jet Storm, Jack the Ripper, The Siege of Pinchgut, Carry on Teacher (5). **Gallacher, J. A.,** Regal, Kilmarnock: Carry on Teacher, Yesterday's Enemy, The Siege of Pinchgut (3). **Glenister, J.,** Langham, Pinner: Separate Tables, The Horse's Mouth, public relations, Godzilla, Carlton-Browne of the F.O. (5). **Grossman, H.,** Savoy, Uxbridge: Frankenstein's Daughter, Up in Arms, Submarine Seahawk, The Mysterians, Darby O'Gill and the Little People, Genevieve (6).

HARRIS, A. H., Pavilion, Wylde Green: Press publicity. **Hadfield, C.,** Regal, Canterbury: John Paul Jones, The Mummy, The Rough and the Smooth (3). **Holbrough, Miss E. M.,** A/M, Palace, Erdington: This Earth is Mine. **Horrex, C. B.,** Majestic, Kings Lynn: Passport to Shame, Yellowstone Kelly, The Ugly Duckling, children's club, A Hole in the Head, The Big Circus (6). **Hall, W.,** Elizabeth, Krefeld: The Little Hut. **Haigh, D.,** Palace, Heckmondwike: Theatre publicity, personal appearance, stage show, public relations (4). **Hallam, A. E.,** A/M, New Empress, Nottingham: A Kid for Two Farthings, Battle of Apache Pass, Killers of Kilimanjaro, Jet Storm, The Tommy Steele Story, children's club (6). **Hodder, R. W.,** A/M, Regal, Camberwell: Public relations, theatre publicity, John Paul Jones (3). **Hall, J. R.,** Savoy, Newcastle: The Rough and the Smooth, Behemoth the Sea Monster, The F.B.I. Story, Expresso Bongo, children's club (5). **Hannaway, L.,** Gainsborough, Bootle: Minor's matinee, public relations (2). **Hart, J. M.,** Coliseum, Glasgow: Public relations, Jack the Ripper, Jet Storm, Yesterday's Enemy, The Mummy (5). **Holman, S. D.,** Plaza, Plymouth: The House on Haunted Hill. **Hindle, J.,** Essoldo, Blackburn: The Blue Angel. **Hornblow, B. V.,** Rex, Consett: Hansel and Gretel, Jack the Ripper, Yellowstone Kelly, children's club, public relations, theatre publicity (6).

INGRAM, W., Gaumont, Glasgow: South Pacific. **Isherwood, N. W.,** Odeon, Rhyl: I Want to Live.

JONES, D. E., Odeon, Port Talbot: This Earth is Mine. **Jackson, F. E.,** Gaumont, Liverpool: The Diary of Anne Frank. **Jones, N. L.,** Odeon, Birmingham: Top Rank Records, Blue Jeans (2). **Johnson, L. S.,** Oak, Selly Oak: Public relations. **Johnson, E. H.,** Palace, Ashton-in-Makerfield: Yellowstone Kelly. **Jones, C.,** A/M, Regal, Harrogate: Deadline Midnight, John Paul Jones, Expresso Bongo, The Mummy, Last Train From Gun Hill (5). **Jones, W. H.,** A/M, Prince of Wales, Harrow Road: Where the River Bends, Frankenstein's Daughter, Five Gates to Hell, And Woman Was Created, The Wonderful Country, Third Man on the Mountain (6).

KAYE, J. J., Regal, Putney: Up Periscope, Look Back in Anger, Alive and Kicking, Rio Bravo, The Ugly Duckling (5). **Kennewell, F. C.,** Dominion, Southall: Serious Charge, Rio Bravo, Operation Bullshine, The Ugly Duckling, Alive and Kicking (5).

LONGLEY, J. N., Empress, Sutton Coldfield: Public relations, The Night We Dropped a Clanger, children's club (3). **Lister, J.,** Astra, Doncaster: Stage show, public relations, children's club (3). **Lewis, B. W.,** A/M, Carlton, Boscombe: Alive and Kicking, Don't Panic Chaps, The Man Who Could Cheat Death, Press publicity (4). **Lennox, G.,** Toledo, Muirend: I Want to Live, The Mouse that Roared, The Siege of Pinchgut, Yellowstone Kelly, A Hole in the Head, children's club (6). **Lake, J. E.,** Savoy, Luton: Theatre publicity, public relations, The Navy Lark, Ali Baba and the Forty Thieves, Don't Panic Chaps, Fiend Without a Face (6).

MAWDITT, D. S., Metropole, Nottingham: Expresso Bongo, Behemoth the Sea Monster, Don't Panic

Twenty-[illegible] [illegible]rmen attached to the RAF Mountain Rescue Team at St. Athan, Glamorgan, attended a special sc[illegible]g of Walt Disney's "Third Man on the Mountain" at the Odeon, Cardiff. Manager Ian Craig[illegible]n here with Sgt. Jack Hendren, the team leader, and other members of the rescue crew

Chaps, Deadline Midnight, children's club, public relations (6). **Middleton, F. A.,** A.M, Central, Reading: Yesterday's Enemy. **McCarthy, A.,** Ritz, Harringay: Alive and Kicking, public relations, children's club, stage show, minor's matinee, Carry on Teacher (6). **Morgan, J. J.,** Forum, Kentish Town: Yellowstone Kelly, Yesterday's Enemy, The Rough and the Smooth, Jack the Ripper, The Siege of Pinchgut (5). **MacLeod, D. J.,** Olympia, Bridgeton: Don't Give Up the Ship, Last Train From Gun Hill, The Big Circus, The Invisible Boy, Left, Right and Centre (5). **Mapes, G. R.,** Savoy, Stourbridge: Children's club, minor's matinee, Alive and Kicking, Don't Panic Chaps, Jack the Ripper (5). **Mason, J. A.,** Rex, Hanworth: The Mummy, Deadline Midnight, This Earth is Mine, minor's matinee (4). **McCoy, A.,** Commodore, Hammersmith: The Case of Dr. Laurent. **Morris, C. Q.,** A/M, Piccadilly, Birmingham: The Devil's General, The Jolson Story, public relations, Upstairs and Downstairs, Blue Jeans (5). **MacPherson, D.,** George, Kilmarnock: The Bandit of Zhobe, public relations, The Bridal Path, The Happiest Days of Your Life, Carousel, Up in Arms (6).

O'NEILL, C., Empire, Morecambe: Theatre publicity, public relations (2).

POWER, J. G., Orient, Aston: The Heat of the Summer, The Siege of Pinchgut, Jet Storm, Jack the Ripper, Deadline Midnight, Yesterday's Enemy (6). **Powell, L. R.,** Globe, Hannover: Carry on Nurse, The Lady is a Square, Separate Tables, Geisha Boy (4). **Porter, K.,** Regal, Bicester: Public relations, children's club, Killers of Kilimanjaro, Three Men in a Boat (4). **Pulman, P. C.,** A/M, Westover, Bournemouth: Expresso Bongo, Tommy the Toreador, Alive and Kicking, The Last Mile (4). **Parker, R. W.,** Savoy, Exeter: The Rough and the Smooth, Don't Panic Chaps, The Siege of Pinchgut, Yesterday's Enemy (4).

RUSSELL, A. R., Astoria, Walton: Public relations, children's club, The Big Circus, Serious Charge (4). **Riley, G. W.,** A/M, Savoy, Wolverhampton: The Case of Dr. Laurent, Friends and Neighbours, Don't Panic Chaps (3). **Ratcliffe, P.,** Regal, Wembley: Children's club, The Treasure of San Teresa (2).

SHEPPERSON, K. C., Palace, Burnley: Public relations, stage show, public relations (3). **Short, A.,** Mayfair, Tooting: Deadline Midnight, The Rough and the Smooth, The Case of Dr. Laurent, Yesterday's Enemy (4). **Sims, V.,** Central, Kidderminster: Public relations, Rio Bravo, Woman Obsessed (3). **Scott, R.,** Plaza, Govan: Rio Bravo. **Stevens, B.,** A/M, Lyric, Wellingborough: Jet Storm, Up in Arms (2). **Sobey, L.,** Wallaw, Blyth: Passport to Shame, Rio Bravo, Serious Charge, The Ugly Duckling, The Big Circus, No Trees in the Street (6). **Stewart, J.,** Picture Palace, Parkhead: Passport to Shame, The Ugly Duckling, Operation Bullshine, Serious Charge (4). **Scott, R. A.,** Rex, Norbury: Children's club, Yesterday's Enemy, The Mummy, The Rough and the Smooth, The Case of Dr. Laurent, Deadline Midnight (6). **Seddon, A. W.,** Ritz, Belfast: Midnight matinee, minors' matinee, The Siege of Pinchgut, The Mummy, Yellowstone Kelly, Jet Storm (6). **Smith, J. L.,** Ritz, Edinburgh: Public relations, Deadline Midnight, Jet Storm, Carry on Teacher, Yesterday's Enemy (5). **Stevens, P.,** Regal, Rochdale: Public relations, Serious Charge, The Ugly Duckling, Look Back in Anger (4). **Steeples, T. A.,** Essoldo, Rotherham: The Blue Angel, Darby O'Gill and the Little People, Bobbikins, A Private Affair, Blind Date (5). **Simpson, D.,** A/M, Savoy, South Shields: Jet Storm, Look Back in Anger, The Siege of Pinchgut (3). **Saffin, R. V.,** A/M, Ritz, Aldershot: John Paul Jones, Yesterday's Enemy, Deadline Midnight, Friends and Neighbours, The Case of Dr. Laurent, The Siege of Pinchgut (6). **Storer, J. H.,** A/M, Rialto, Maidenhead: Public relations, children's club, The Mummy, The Rough and the Smooth, The Five Pennies, Press publicity (6).

TAYLER, N. E., A/M, Ritz, Harringay: The Rough and the Smooth, The Siege of Pinchgut, Jet Storm (3). **Taylor, R. C.,** Regal, York: The Mummy, children's club, The F.B.I. Story (3). **Tannahill, G. R.,** A/M, Regal, Paisley: Yellowstone Kelly, Left, Right and Centre, Carry on Teacher, Yesterday's Enemy (4). **Tyler, F.,** Regal, Purley: Bambi, public relations, children's club, Press publicity, minor's matinee (5).

VERE, F. R., Carlton, Boscombe: Public relations, children's club, The F.B.I. Story, The Treasure of San Teresa, John Paul Jones, The Case of Dr. Laurent (6).

WARD, H., Empire, Burnley: Deadline Midnight, public relations, The Mummy (3). **Wright, R. J.,** A/M, Playhouse, Colchester: The F.B.I. Story, minors' matinee, Expresso Bongo, John Paul Jones, The Rough and the Smooth (5). **Wright, T. A.,** Imperial, Walsall: Public relations, Alive and Kicking, Submarine Seahawk, The Day the World Ended, The Siege of Pinchgut, The Young Have No Time (6). **Wyatt, W. T.,** Ritz, Edgware: Behemoth the Sea Monster, public relations, Friends and Neighbours, children's club, Tommy the Toreador, Press publicity (6). **Whittaker, T.,** Savoy, Wolverhampton: The Man Who Could Cheat Death, public relations (2). **Walker, R. H.,** Ritz, Wokingham: Carry on Teacher, public relations, children's club (3). **Williams, M. S.,** A/M, Astoria, Brighton: Jack the Ripper, The Nun's Story (2). **Wyndham, S. H.,** Elite, Bradford: Public relations, Press publicity (2). **Wilson, H. R.,** Wallaw, Blyth: John Paul Jones.

ZAGURY, M. J., Embassy, North Harrow: Public relations, theatre publicity, The Treasure of San Teresa, Behemoth the Sea Monster, Don't Panic Chaps, minors' matinee (6).

KINE.-MGM £600 SHOWMANSHIP CONTEST

They joined the procession!

MANAGER **H. J. Court** of the Gaumont, Portsmouth, collaborated with a local store in his campaign for "North By Northwest."

Each year this store arranges a procession for the arrival of Father Christmas which is a popular event in the town and offers excellent opportunities for publicity. Permission was secured to enter a decorated float in the procession and this was built at virtually no cost by members of the theatre staff with chief projectionist Drinkwater supplying car and trailer.

The design of the float was similar to the quad poster and when reproduced made a striking exhibit. As the parade was scheduled for the evening, floodlights were positioned on the float and towing vehicle, plus small decorative lights around the credit banners. The towing vehicle was also suitably dressed with credits which completed the effect.

Novelty throwaways including a compass were given away to the watching crowds.

A thousand heralds were also distributed and slips were placed in fifty corporation buses.

During playweek a PA van toured the city, broadcasting theatre and film credits.

Teaser newsboards were used by newspaper sellers in the busier parts of the town.

Window displays were obtained and an editorial appeared in the *Evening News*.

A mechanical robot display unit was loaned by **A. W. Street,** manager of the Odeon, Richmond, when he played "North By Northwest." This unit was sited on the front-of-house which is one of the best sites in town with three bus stops conveniently placed outside.

Stereophonic sound was installed in the theatre foyer with "Music to be Murdered By" being played, creating the correct atmosphere for plugging the attraction. The lighting was also changed to green which heightened the dramatic effects.

Cards were used in shop windows and during the weekend prior to playdate, the chief of staff acted as a sandwichboard man and toured the busiest streets of Richmond during peak periods.

"Ask Any Girl" was the film chosen for special attention by **C. B. Wills,** manager of the Odeon, Camberwell.

In advance of playdate, good use was made of mirrors in the foyer by fixing tasteful cut-out credits to them. Throwaways were distributed by insertion in packages at several shops.

Tie-ups were made with stockists of "Pretty Polly" nylons and Schaeffer Pens.

An attractive girl carried a giant book around the town while other members of the staff carried overprinted carrier bags. Teaser showcards in the shape of a hand with a ribbon on a finger were used as reminders of the theatre and playdate.

An assistant manager who did a good campaign for "Ask Any Girl" was **S. B. L.** of the Regal, Colchester.

The highlight was a composite ... in the *Colchester Express* which had been co... ted with careful thought. All the advertisers u... the film title as a tie-in caption and good use ... made of blocks.

One thousand novelty throwaways ... e circulated on a door-to-door basis and th... ch newspaper deliveries.

Miscellaneous tie-ups were secured ... several shops, resulting in showcards, linked ... h varied merchandise, being prominently displa... d by co-operating traders.

The theatre bulletin board was used ... manager **J. R. Thompson** of the Odeon, Bromley, as part of his campaign for "The World, The Flesh And The Devil."

A contest was arranged via the classified ads. of the *Bromley and Kentish Times*. This invited readers to submit three names of personalities who they would choose to rebuild civilisation.

Personal letters were sent to many women's organisations. Several cards were placed in the windows of co-operating traders using appropriate tie-in captions.

"Warning! End of the World imminent . . . thousands flee to the Odeon, Bromley," was the wording on posters sited around the town. Similar posters were used on news-stands.

Placed alongside a zebra crossing was a display designed on the lines of a traffic signal and containing complete credits.

John L. Smith, manager of the Ritz, Edinburgh, arranged numerous window displays to publicise the screening of "The Mating Game." These were linked with records, electrical apparatus, motor scooter, camping gear, etc.

Another special presentation was featured in the theatre display window using renter's materials.

A thousand bookmarks were distributed by the local, wholesale and retail booksellers through their Edinburgh branches.

One thousand publicity booklets were also circulated by co-operating stores giving window displays.

The evening papers inserted abundant editorial coverage.

OCTOBER AWARDS

FIRST PRIZE (engraved Silver Lion and £10).—R. W. Parker, Savoy, Exeter ("Count Your Blessings").

SECOND PRIZE (engraved Bronze Lion).—J. G. Campbell, Regal, Coatbridge ("Count Your Blessings").

SPECIALLY COMMENDED (certificates).—E. H. Anthony, Dominion, Harrow ("The Mating Game"); F. E. Brissenden, Gaumont, Dover ("tom thumb").

HIGHLY COMMENDED (certificates).—J. Liddle, Astra, Guetersloh ("Gigi"); B. W. E. Nethercote, A/M, Olympia, Cardiff ("For The First Time").

More Credits

"Ask Any Girl."—C. W. Gurr, Odeon, Barnet; E. C. Carter, Gaumont, Dagenham; H. J. Court, Gaumont, Portsmouth; R. C... rdler, Jnr., Odeon, Uxbridge; A. W. Stree... Odeon, Richmond; R. Ackroyd, Gaumont, ... mouth; J. Walker, Odeon, Hove.

"Count Your Blessings." — C. B. ... Horrex, Majestic, Kings Lynn; H. W. Bail... Rhul, Burnside; D. M. Campbell, Regal, Str...

"Doctor's Dilemma."—C. B. Horrex, ... jestic Kings Lynn.

"For the First Time."—D. M. Campbe... Regal, Stirling.

"Some Came Running."—H. W. Bail... Rhul, Burnside.

"The Mating Game."—R. Scott, Plaza, ...van; T. W. Hawkings, Palace, Arbroath; W... Bailie, Rhul, Burnside; D. M. Campbe... Regal, Stirling.

"The Scapegoat."—J. M. Hart, Coliseum, Glas... gow; H. T. Bolton, Palace, Eltham; F... Crane, Adelphi, Birmingham.

"The Tunnel of Love."—K. J. Gray, Rit... Alder... shot; H. F. Crane, Adelphi, Birmingh... D... Clarke, Gaumont, Stoke on Trent.

"The World, The Flesh and the Devil." ... J... Coe, A/M, Ritz, Southend-on-Sea.

REVIEWS—continued

geon to ... ate. Roemer survives and anticipates some ye... f domestic bliss before he dies.

Produc... —The picture sets out to prove that while th... life there's hope and its worthy sentimen... re intelligently and dramatically expressed. ... '. Hasse displays genuine feeling and has digni... ts Roemer, Heidemarie Hatheyer is appealing... Lisa, and all the supporting roles are com... ntly filled. The "hero's" off-spring enjoy ro... 'n' roll and the jive sessions neatly offset the... spital sequences. The bitter pill, artfully sug... l, is easy to swallow and has comforting ... effects.

Points ... **Appeal.**—Human story, flawless act... ing, obv... feminine angle, lucid sub-titles and apt and ... riguing title.

Bed of Grass

Gala. Greek (X). Directed by Gregg Tallas. Featuring Anna Brazzou, Mike Nichols and Anestis Vlahos. 7,205 feet. Release not fixed

SEX MELODRAMA, a Greek production with English sub-titles. It's about a poor country girl who, after being relentlessly hunted by men, is accused of witchcraft and meets a violent end. The account of conditions in Greece's primitive hinterland rings true, but the facts, although skilfully marshalled by star and director, bear scant relationship to popular entertainment. Booking solely for art houses.

Story.—Ayoupa, a beautiful girl living wild among the wheat fields, is chased by Tony and George, vicious farm lads, and raped by the latter. She subsequently has a stillborn child and, desperate for food, raids a young doctor's house. Ayoupa falls for the doctor, but he is in love with a dancer. Tony and George still pursue Ayoupa and during a fight over her George is killed. A plague hits the district, superstitious villagers blame Ayoupa for the scourge and George's fate, and bludgeon her to death.

Production.—The picture contains many startling revelations without unduly harping on sex, but poign...nt and disturbing as they are dramatic, impact is slight. Anna Brazzou convinces and wins sympathy as Ayoupa, Mike Nichols impresses as the doctor, and Anestis Vlahos and Anton Theodorelos make a "nice pair" as Tony and Geo... Its backgrounds are as realistic as the acting, but all to little avail. As for the English sub-...es, they're just adequate.

Points ...f Appeal.—Arresting title and clever perform...e by Anna Brazzou.

S...rengeti Shall Not Die

Astral. ...rman (U). Photographed in Eastman Color. ...lish commentary. Directed by Michael Grzimek. 6,750 feet

NAT...E STUDIES produced by the father and s... team, Dr. Bernhard and Michael Grzime... nd photographed in the vast Serengeti Nation... Park, in Tanganyika, one of the most famous... me preserves in Africa. The Grzimeks, who g... us the outstanding "No Room For Wild ...mals," went to the preserve to count, with ... assistance of the local game wardens, the n... ers of the various types of wild animals living ...re. Many of the sequences were shot from ... light aeroplane which they used and whic... as instrumental in causing the death of Mic... Grzimek towards the end of their work. Re... able studies at close hand of a wide va... of wild animal life ranging from prides of lio... zebras, wild dog, vultures and hippo ma... s an outstanding picture and one which ho... e interest throughout. Notable are the eq... es dealing with the methods used to mark animals as a guide in checking their migrations, while the human element is represented by shots of native poachers at work and being chased and rounded up by the game wardens and their men. Excellent booking for family halls.

Production.—The Grzimeks succeed admirably not only in conveying the magnitude of their undertaking but in stressing the importance of preserving the existing herds of wild animals from their predatory human enemies. The result is an admirably photographed picture which cleverly blends the story of human physical achievement with sympathetic and unusual scenes of wild animals in their natural surroundings. The underlying lesson is put across with an absence of excessive crusading zeal which makes it all the more effective, the photography is uniformly good and the commentary supplements the presentation and purpose of the picture excellently.

Points of Appeal.—Outstanding nature studies, fine photography, unusual glimpses of animal life, informative commentary, Eastman Color and U certificate.—B. W.

The Fall

Curzon. Argentinian (X). Directed by Leopoldo Torre Nilsson. English sub-titles. Featuring Elsa Daniel, Lautaro Murua and Dulio Marzio. 7,740 feet

DOMESTIC drama dealing with the experiences of a girl student at the University in Buenos Aires with both the odd family with whom she lives and two men who come into her life. Apart from the scenes featuring the remarkably uninhibited children of the house the picture seldom makes any real impact, the studious young heroine remaining determinedly introspective throughout the novelettish events that make up the story. The acting of the children quite eclipses that of the adult players and the director, Leopoldo Torre Nilsson has done wonders with them. Average booking for specialised audiences.

Story.—Albertina Barden, a serious-minded young university student, rooms with a Beunos Aires family comprising a bed-ridden widow and her four young children. Although shocked by the complete lack of control exercised over the latter, Albertina comes to love them despite their precocity. And when a smug young lawyer tries first to seduce her and then, having failed so to do, offers her marriage, she decides to continue living with the off-beat family. The children have a romantic uncle—an explorer who lives with them between trips into the unknown. When their mother dies, while locked in her room by her children, Uncle Lucas returns and Albertina realises she is in love with him.

Production.—The picture seldom comes to life and the heroine's emotional actions and reactions are too obscure to be easily appreciated. Elsa Daniel does what she can with the part but the character is too much on one note to give her a real chance. Lautaro Murua is conventionally hemannish as the explorer and a thoughtful performance comes from Duilio Marzio as the smug would-be seducer. But the acting honours go to the four youngsters.

Points of Appeal.—Strong emotional situations relieved by natural humour, sound acting and photography. Unusual locale, and X certificate.—B. W.

The Big Hunt

MGM. American (U). Metroscope. Photographed in colour. Directed by George Sherwood. Featuring Ellis Dungan. 4,853 feet. Release March 7, 1960

ANIMAL interest feature, photographed in Metroscope and colour. It deals with the work of Ellis Dungan, an American, who has spent 20 years around India trapping elephants and other wild beasts and bringing 'em back alive. There are a few exciting opening "shots," but the overall lacks drama, the commentary is flat, and the photography indifferent. So-so "second."

Production.—The picture has a fairly eventful first half, despite the fact that it dwells too long on the elephants' pen, but lapses into the commonplace as soon as it moves to Assam, where the highlight is a protracted rhinoceros hunt. The narrator does his best to heighten tension, but a limp script defeats him, while dull photography suggests that the film was blown up from 16-mm.

Points of Appeal.—Title and U certificate.

Short

Anglo Amalgamated

THE DOVER ROAD MYSTERY. British (U). Produced by Jack Greenwood. Directed by Gerard Bryant. Featuring Geoffrey Keen and Leonard Sachs. 2,677 feet. Release not fixed.—In this factual murder mystery melodrama, latest of the Scotland Yard Action Thriller Series, the police unmask racing motorists who had been subsidising their activities by stealing cars and robbing banks. The director and leading players bring the case history vigorously to life, while apt commentary, delivered by BBC crime expert Edgar Lustgarten, underlines salient points. Easily the best of the deservedly popular saga. First-class British featurette.

GALA'S "Behind the Great Wall of China" was made in China, and does not qualify for British quota as indicated in the KINE. review of the film.

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=tinued

ee which preceded the AGM the secre-ferred to the application for the reduc- S.O levy at Ashton-under-Lyne. The the justices had replied asking for of the admissions and takings over the years. Mr. Robinson said he had to the justices that the cinemas would willing to supply the information on at a private meeting with the justices h the full implications of price increases e explained.

eeting had been arranged for February 8 chairman and deputy chairman of Man- Watch Committee, to discuss suggested ns to the Manchester licences which n put forward by the branch, reported cretary. The CEA deputation would Dr. L. Knopp and H. S. Roelich.

Rockett said he was surprised that there n no follow up of the "shocking report" Manchester newspapers of the discussion Council on the question of reducing the arity contribution. One councillor was reported to have said the three cinemas were taking £10,000 a week. He considered that a letter should be sent to the council asking if the report was correct, and pointing out that if the statement was made then it was grossly inaccurate.

Film page.—Mr. Rockett suggested an approach to the Manchester newspapers to publish the film page on Fridays or a day of the week other than Saturday. He pointed out that at the present time the film page appeared in the "home" editions on Saturdays but not in the later football editions. If it were published on the Friday it would be in all editions, and thus have a maximum readership.

The meeting agreed to the suggestion of the secretary that the big advertisers should first approach the advertising representatives of the newspapers with a view to arranging a meeting with the managing editors.

Good Friday.—H. Woolf raised the subject of Good Friday licences in the Bury county area. The secretary promised to write to the Bury county justices asking them to grant the Good Friday licences at the same time as the annual licences.

Branch elections

HULL.—R. C. Freeman was re-elected chair- the annual meeting. Branch officers elected were: J. F. Tidswell, vice-chairman; J. D. Evans, treasurer; B. Hewson, secretary; J. Wheeldon, S. Greenwood and W. Rockett, trustees; R. Freeman, delegate to General Council: J. Tidswell, deputy.

RTH LINCOLNSHIRE.—R. C. Freeman, been chairman since 1956, was re-elected annual meeting. Branch officers elected J. Ellins, vice-chairman; J. Connolly, hon- er; B. Hewson, secretary; J. Connolly, Mann and L. H. T. Hodson, trustees; R. C. n, delegate to General Council; J. Ellins,

WORLD MARKETS—contd.

country's production in 1959, as against 12 per cent. in 1958 and 21 per cent. in 1957.

Of the four films, only one is French: Brigitte Bardot's "Babette Goes To War," while the other three are Franco-Italian co-productions: "La Jument Verte," "Les Regates De San Francisco," and "Le Bossu."—**Henry Kahn.**

OEEC seeks end of restrictions

BONN.—The West German Government has told the German industry that OEEC will demand removal of all German film import restrictions.

Current restrictions are backed by most of the German film industry and by a small parliamentary and Government faction. These groups are at least partly responsible for the postponement of a European Common Film Market until January 1, 1962.

On the other side of the fence is the Bonn Economics Ministry. Its Dr. Ludwig Erhard is fighting for faster ECM film trade and for an early removal of all German film import restrictions.

According to the Bonn report cited here, the Bonn Economics Ministry will not seriously oppose demands for free film trade at the coming OEEC meeting, for the ministry considers that the local industry is strong enough to compete with all imported product. Fifty per cent. out of the local playing time is now going to domestic product—without a screen quota. — **Gustav Genschow.**

UNIONS' PLAN—contd.

admired by the greatest number: on the contrary, they are to be suppressed.

4.—The Company feels that the threat of a television shut-down contained in the FFU memorandum is most improper and should never have been made. Programming is and must be a function of management, but in the last resort it is the public that decides and Associated-Rediffusion would not wish it otherwise. A film that has been successful on the cinema screen is none the less suitable for television, particularly a British film.

5.—All parties should remember that what is in question here is the entertainment of the people in their homes. Associated-Rediffusion cannot believe it is in the best interests of the cinema industry or the entertainment world generally that threats of this nature should be made. The company hopes that wiser counsels will prevail.

PRODUCTION—continued

RAY STARK, now producing Paramount's "The World of Susie Wong," is also actively engaged in setting up his next production for Paramount—"Kowloon."

"Kowloon," a story of opposing political ideologies, will be shot on its own location in Hong Kong, probably later this year.

American Willie Schorr who will produce is in London for preliminary discussions with Stark and John Patrick is now writing the script.

\+ + +

SHOOTING has started at Shepperton on Jack Lamont's third Argo British film "The Unstoppable Man." J. S. Pellatt produces and Terry Bishop directs this screen version of Michael Gilbert's story "Amateur in Violence," which is for British Lion release.

The stars are Cameron Mitchell—working for the first time in a British studio—and Marius Goring.

\+ + +

TOP CASTING on Carl Foreman's "The Guns of Navarone," has now been completed by the signing of Gia Scala for the role of Anna, a Greek partisan.

TRADE SHOWS

LONDON

February 15:
Jet Circle (U). Saxon. Celluloid. 10 a.m.

February 16:
Gigantis the Fire Monster (A). Eros. Hammer Theatre. 2.30 p.m.
A Dog of Flanders (U). 20th Century-Fox. David Ladd. Rialto. 10.30 a.m.

February 17:
Counterplot (A). Eros. Forrest Tucker. Hammer Theatre. 2.30 p.m.
Seven Thieves (A). 20th Century-Fox. Edward G. Robinson. Rialto. 10.30 a.m.

February 18:
Carry On Constable (U). Anglo Amalgamated. Sidney James. Studio One. 10.30 a.m.

MANCHESTER

February 16:
Too Young to Love (X). Rank. Thomas Mitchell. Theatre Royal. 10.45 a.m.

February 17:
Beginning of the End (A). Rank. Peter Graves. Theatre Royal. 10.45 a.m.

LATE EXTRA (LONDON)

February 11:
Night and Fog (short) (X). Gala. Berkeley. 10.30 a.m.

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The IDEAL KINEMA

Supplement to Kinematograph Weekly

O EON, HARLOW

Design for modern needs

Front view of the Odeon, Harlow, showing its closeness to the main shopping centre

HARLOW Odeon, which opened on February 1, is the first completely new cinema to be built in this country by The Rank Organisation since the war.

The architect, T. P. Bennett and Son, together with CMA's engineering controller, S. B. Swingler, were guided by ensuring the following three fundamentals: first-class projection, good acoustics (both mon-aural and stereophonic) and the best possible viewing conditions.

The first point inspired the siting of the projection room to obtain an almost parallel ray. The second prompted the auditorium wall structure to be designed to break up sound reflections. The third made it obvious that all seats should be on the same floor.

Planning, therefore, resolved itself into a single-storey auditorium with the minimum cube, bearing in mind the stuctural height necessary to accommodate a very large picture.

The site lies to the West of the main shopping centre in Market Square. The main theatre building is situated in the middle of the site with a single-storey foyer connecting with the centre of the proposed main shopping façade.

'Warm' Elevation

The front elevation above the main entrance canopy consists of a panel wall in warm bricks surrounded by a margin of glass tiling in blues and gold and surmounted by projecting stone feature. The panel forms background to an "Odeon" name sign created by cold cathode individual letters, brick and tiled background being floodlit at from sodium floods concealed behind the "dograph" sign on the canopy.

The entrance suite has been designed to accommodate most of the subsidiary rooms on one side of the foyer at the end of which a short flight of steps leads up to the rear of the auditorium, giving access through a light lobby to the three main gangways.

The foyer, floored with alternating grey and red terrazzo pre-cast tiles, has decorative walls with interchangeable publicity frames in hardwood illuminated from continuous concealed lighting troughs along both walls. The main ceiling is in white and reflects light from lamps concealed above a series of decorative hanging baffles. Adjoining the staircase that leads up to the auditorium, an attractive kiosk is installed.

The auditorium is planned to accommodate 1,244 seats, partly on steppings and partly on a sloping floor. From the lowest level there is a reversed floor slope which permits the stage and screen to be raised to ensure good and comfortable viewing.

There is a minimum of 3 ft. 3 in. between the rows of seats, which are on steppings, and these seats are also several inches wider than those normally in use.

The seating, in almond green, contrasts with the black and red design of the carpet and with the auditorium walls and ceiling. These are in shades of red, offset by the dark green plastic-covered dado, the colour of which is repeated on the proscenium ceiling.

Added interest is provided by thin vertical white recessed stripes on the auditorium walls and by an irregular pattern of star lighting points in the proscenium ceiling.

Decorative lighting elsewhere is confined to six fittings of modern design suspended from the ceiling—and the floodlighting of the whole

In the foyer there is unusual treatment of concealed lighting with decorative hanging baffles

The auditorium with the tabs drawn back to reveal the full Todd-AO screen

ODEON, HARLOW —continued

curtain end of the theatre by 24 pageant lanterns concealed in a break in the main ceiling level.

The screen end of the building has no conventional proscenium, but the whole end wall is covered by curtains to provide the maximum size picture. These curtains are in dark grey-green velour appliqued in silver grey and the main draw tabs are in contrasting silver grey appliqued in dark green. The curtains can be opened to any extent desired.

The screen position, relative to the projection room (suspended below the main ceiling over rear seating) enables film projection to be virtually horizontal.

The main auditorium has "saw-toothed" load-bearing brick walls designed to assist in acoustical correction and to add interest to the interior. (The external bricks are Tuscan facings and the low-pitched roof, in one long line, is covered with dark green asbestos.)

For economy and efficiency, the boiler room and ventilating plant are sited at rear of stage and the ventilation inlet discharges directly from plant room, under the stage and through grilles below stage level.

A thermostatically controlled and fully automatic oil-fired boiler is installed, together with the automatic controls operating on the air heaters.

The GB-Kalee Division of Rank Precision Industries provided and installed the stereophonic equipment, screen, curtains, seating and carpets.

The sound system, designed for six magnetic track working, includes Kalee 30W stereo amplifiers, with associated optical and magnetic pre-amplifiers, five Duosonic loudspeakers, 15 effects loudspeakers, two non-synchronous turntables and sound monitoring facilities.

Despite being fully equipped, the projection suite has plenty of "working" room

The 59 ft. by 27 ft. 6 in. Harkness screen, in Perlux material is mounted on a Magnascopic screen frame with multi-variation masking.

The curved track for the main draw curtains is 80 ft. long, while the curtains themselves measure 75 ft. by 30 ft. overall. The curtains are in silver-grey velour, carrying 118 appliqued motifs in privet-green satin, depicting heraldic dragons brandishing scimitars, which alternate with 116 flame motifs also in satin. The main curtains are flanked by dress curtains in grey-green velour decorated with the same motif.

All the curtains are framed with an 18-in. deep silver art-silk frieze which is flame-proofed. The stage flies and wings are dressed with grey velour borders and wing curtains.

Carpeting is of super Wilton in red and black. The chairs are fitted with Dunlopillo seat cushions and covered in green moquette velvet.

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Reconstructed to attract

THE NEW ABBEYGATE

THE NEW Abbeygate Contemporary cinema, [B]ury St. Edmunds, was formerly the 35-year-old C[e]ntral. The cinema was closed for over 12 week[s] for a £16,000 reconstruction scheme to be carrie[d] out. The old cinema was completely gutte[d] to the main walls and roof to enable the creati[on] of an entirely new cinema within the shell [of] the building.

The entire reconstruction was devised by Harold B. Millar, joint managing director of the Kinem[a] (East Anglia) Group, which owns the cinema, and carried out under his direction.

The cinema is situated within 100 yards of the main shopping centre, and the attention of shoppers is attracted by an 18 ft. vertical sign with the name Abbeygate in fluorescent white tubing on a bronze background, with a single line of fluorescent blue tubing to the leading edge, above the entrance to the cinema.

The fascia over the entrance is covered with Scotch Calchrome on which is mounted a projecting grid of 15mm. fluorescent white tubes arranged vertically in seven, individual, triple-line banks. Side walls and returns to the entrance are covered in light mahogany slatted wood on which are mounted stills frames with a range of backgrounds to accommodate stills, quads, or handwritten material as required.

Welcome Entrance

Entrance doors are sheathed with anodised satin aluminium plates. The steps are in black terrazzo, with ceiling above in silver grey on which are mounted fluorescent tubes in water-proof diffusers.

By removing the old centrally situated paybox flanked by swing doors, a spacious entrance foyer has been created with accommodation for 150 people to queue under cover. On the left side a wall was demolished to enable the construction of a new paybox and a large sales kiosk in one unit.

The unit is constructed in slatted polished mahogany. There is a fluorescent illuminated showcase counter and shelves at the rear with downlight units immediately above. A refrigerator room to which sales girls have direct access from the auditorium is situated next to the kiosk.

The Felicia Hair Fashions Salon

View towards the proscenium showing the "wings" in deep blue, relieved with 40 pip lamps in recessed units, and the silver fibre-glass curtains

The new entrance foyer with pay-box and large kiosk in one unit, and the covered queueing space

The decor of the entrance foyer is in honey-dew and peach. Lighting is by means of fluorescent tubing recessed in "egg-crates" and by downlight lens units.

Flooring is in grey with random black patches leading the eye to the auditorium entrance doors. Central heating has been considerably augmented in the entrance foyer to give a comfortable temperature of 60-70 degrees in all weathers. The first impression of patrons on entering is one of warmth and brightness.

Immediately to the right of the entrance foyer is a large cloak and parcels room, manager's office, and staff and cleaners' accommodation with hot water and cooking facilities.

At the rear of the auditorium is an enclosed service lobby from which gangways give easy access to all parts. The ceiling of the lobby has been treated with very rough plaster for the purpose of absorbing any sound from conversation of patrons or attendants. The decor is in honey-dew and medium blue, with ceiling in midnight blue. Recessed downlight units give dimmed lighting.

The auditorium has been streamlined by the removal of all old-fashioned mouldings and ornamentation. A complete new ceiling of plain-face plaster tiles suspended on a metal grid has been erected at a level six feet lower than the original ceiling.

Maintained, secondary, and cleaners' lighting is installed behind eight flush circular portholes in the ceiling. During the performance "twilight" gangway lighting is provided from the portholes.

The proscenium is draped with stage curtains in silver fibreglass. Flanking the proscenium are

continued on page 38

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Todd-AO at the Metropole

TODD-AO recently made its debut at the Metropole, Victoria, and probably few realised that the transformation had taken place there in exactly a fortnight.

During this brief period, CMA's engineering department not only installed the necessary equipment, but also completely redecorated the auditorium and redesigned the screen end.

In order to give the maximum size picture, a new Perlux screen (as used at CMA's Astoria and Dominion theatres) was installed in front of the existing proscenium. It was given an interesting decorative frame and an orchestra pit was also created as an integral part of the screen treatment.

Virtually wall-to-wall curtaining in a soft grey was added, lit by a battery of floodlights on the balcony front.

Picture presentation is by two Philips 70/35 mm. Todd-AO projectors.

The new big screen and decorative surround at the Metropole, Victoria

Sound Installation

The Westrex Company has supplied and installed completely new amplifying, control and associated equipment for the presentation of Todd-AO.

The main amplifier assembly, which is designed for 35/70-mm. six- and four-channel magnetic and single-channel photo reproduction, consists of six 80W channels, five feeding the backstage loudspeaker arrays and the sixth feeding the auditorium ambient loudspeakers.

The backstage equipment consists of five loudspeaker arrays which incorporate the latest Westrex HF unit. There are 22 two-way auditorium ambient loudspeaker units located in predetermined positions for effects purposes and a four-speed disc reproducer with inbuilt preamplifier and power unit to provide incidental music. The installation is, therefore, completely flexible.

To ensure perfect sight-lines from every part of the house, over 500 seats were removed from the front and rear stalls.

In the redecoration of the theatre some of its original beauties were restored, notably the ornamentation of its ceiling now picked out in Wedgwood blue and white. The wood panelling surrounding the stalls area was lightened and polished to its original elegance. Auditorium walls above circle level were painted a warm honey colour with the exception of the rear circle wall in a contrasting dark blue.

Re-carpeting and re-upholstery throughout provided the final touch of luxury.

The Metropole conversion programme also embraced considerable extension to the existing toilet accommodation. The former front stalls men's and women's toilets were combined to make one large men's room, a new women's powder room being built in the one-time scene dock. It has quilted Vyanide doors, luxurious carpeting and a make-up fitment lit by a row of downlighters.

Opportunity was also taken to redecorate the theatre restaurant, in a restrained colour and refined design. A false ceiling was added to disguise an ugly glass-domed roof and painted a midnight blue to contrast with the pale yellow and grey of the walls and supporting columns. Attractive light fittings were added, including nine shaded ceiling pendants and wall brackets shaded in a warm red.

Pictures to be seen along the approach to the circle are etchings of some artistic merit. They all show views of old Westminster and Victoria.

ABBEYGATE—contd.

two deep blue curved "wings" relieved with 40 pale pink pip lamps in Lumitron chrome recessed units.

The rear wall has been completely covered with acoustic tiles in deep blue.

Decor to the ceiling is in pale pastel blue relieved by borders of medium blue. Directly round the edges of the ceiling runs a broad black band which gives the illusion that the ceiling is floating. Side walls are decorated in crushed strawberry eggshell finish. A plain "key" moulding and contemporary wall light fittings in anodised polished brass with Perspex shades in opal and violet suitably break up the large surfaces.

Seating for 600 is arranged in two sections. Top price seats, for which the name "Royals" has been coined, are situated on rising steps in a stadium enclosure at the rear of the auditorium.

A black plastic coated screen at the centre stalls block obscures the heads of the seated stalls patrons from the "Royals".

Generous knee room has been allowed between each row, and the height of the screen has been fixed to allow an unobscured view from every seat in the auditorium. The entire seating is covered in old gold velevet.

Carpeting to gangways and between rows is fireproof, in black with white flecks. Extra thick underfelting has been laid beneath.

A 36 feet wide Perlux screen with variable masking has been installed.

A section of the Abbeygate property with frontage to the street has been used to create a luxurious new women's hairdressing salon on West-end lines, called Felicia Hair Fash...

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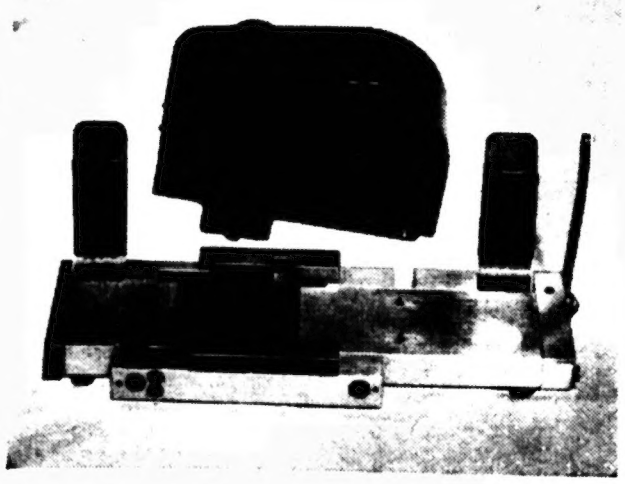

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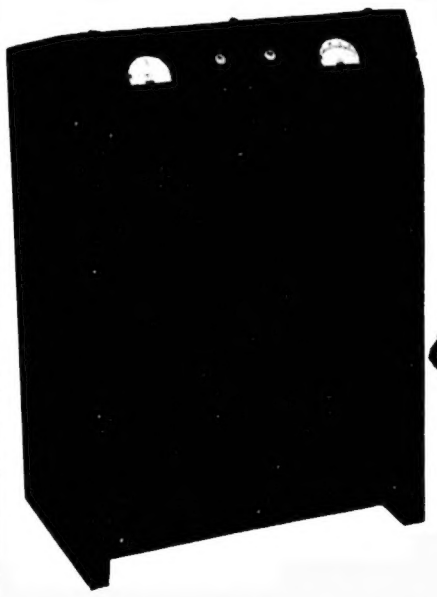

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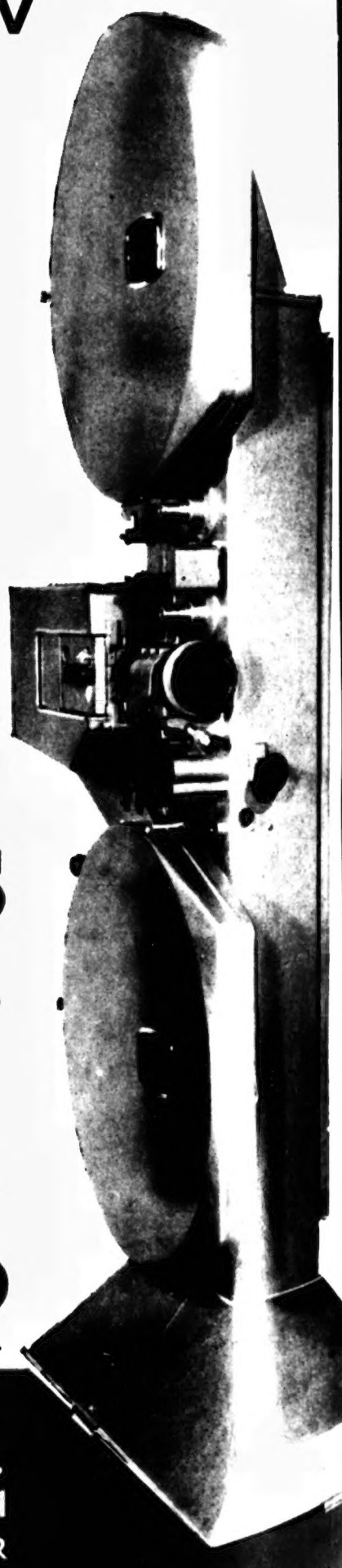

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